


The
Gitagovinda

of Sri Jayadev



A. K. Tripathy • P. C. Tripathy



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Preface to the 1st Edition

The Gitagovinda is a unique work in Indian literature. In both mediaeval and contemporary Vaisnavism, it has been a great source of religious inspiration. It was composed in 12th century AD and since then it has spread not only throughout India but also abroad. The Book has been translated into most of the Modern Indian Languages and also in many foreign languages. The original Book contains both a high order of literary richness and a very high degree of religious significance. The religious affinity of the *Gitagovinda* is towards Vaisnavism but it became so popular that it is also sung in Saiva and Shakta temples. The songs of the *Gitagovinda* are common prayers or *bhajans* irrespective of the sects in Hindu religious faith. Many people do not understand the meaning, but yet enjoy singing its melodious and popular songs. Composed in Sanskrit some songs are used as *mantras* in temples and at home by the priests. In many places the palm leaf manuscripts of the *Gitagovinda* are as much worshipped as the *Bhagavat* and the *Ram Charita Manas*.

Jayadev strongly reinforced the introduction of Radha, Madhava and Dasavatara (10 incarnations) cults in literature and religion in the most popular manner. Jayadev had Visnu as his supreme Godhead. He described him as Madhava Kesava. Srkrsna and in a host of other names. By dint of its lyricality the *Gitagovinda* surpasses all preceding works of Sanskrit literature, because of its appeal of music, poetry and mystic spiritual content.

According to Sri Nila Madhab Panigrahi, an authority on Odissi Music "So amazing has been its popularity for the last eight hundred and odd years that it can be said to have charmed, enraptured, feasted and fed the mind and soul of the people of India and abroad. Jayadeva was the poet musician who had himself tuned the songs of his *Gitagovinda* in the *ragas* and *talas*, which were mentioned above each song.

Late Debaprasad Das, a noted Guru of Odissi dance has summed up in brief the background of the contribution of the *Gitagovinda* to classical dance forms. According to him – "As per a legend, Padmavati was a beautiful young *devadasi* who later on became the life partner of Jayadeva. Before his marriage to Padmavati, Jayadeva, was well-known as a master of music, dance and drama and was taking delight in the singing of the *Gitagovinda* in the temple of Lord Jagannatha at Puri. After their marriage, Jayadeva and Padmavati combinedly presented the *Gitagovinda* before the Lord every evening. Jayadeva's recitals were now accompanied by the dancing steps of Padmavati. The *Gitagovinda* was sung, danced and

enacted at several other places throughout Orissa following the traditions in the Jagannatha temple at Puri. Undoubtedly this poem has the potential of being sung and danced and in fact it was a Sanskritised form of the folk theatre that was prevalent in Orissa."

The *Gitagovinda* is also performed as *giti-natya* or dance-drama to the accompaniment of song as dialogue. The songs were composed with proper *raga* and *tala* befitting to the place, time and situation. The *abhinaya* or gesture is the most important factor of the *giti-natya* which is enacted keeping in view the theme and sentiment of the song. The *giti-natya* is the earliest type of traditional Sanskrit drama in India. It is easily understood and appreciated by the common viewer.

Dr. Bhagaban Panda, a noted Sanskrit scholar and Indologist has said that the *Gitagovinda* marked the transitional stage between the pure lyric and pure drama. The work was a lyrical drama which though dating from the twelfth century, is the earliest literary specimen of a primitive type of play that must have preceded the regular drama. The *Gitagovinda* has the unique advantage of a poem which can be enjoyed simply as such but in addition, it has the capability of a dramatic presentation. Therefore it has been variously described as a lyric drama, a pastoral, an opera, a melo drama and a refined *yatra* identified as Krsna Lila.

According to Dr. Dinanath Pathi, an eminent painter and art critic the *Gitagovinda* has influenced the art, music and literature of India to such an enormous extent that it is almost impossible to believe a school of thought in the field of literary, visual and performing arts without the magic touch of the *Gitagovinda*. In particular, the impact of the *Gitagovinda* on painting is so profound that *Gitagovinda* paintings are available in hundreds and thousands in India in several regional schools. The pictorial traditions of the *Gitagovinda* extend from East to West touching Orissa, Nepal, Bengal, Himachal Pradesh, Rajasthan and Gujarat. It is however surprising that no *Gitagovinda* illustrations are known from Andhra Pradesh, Tamilnadu, Kerala and Manipur where the *Gitagovinda* singing has a very long tradition.

As regards visual imageries, Sri Rabi Narayan Dash, ex-Superintendent, Orissa State Museum has described the *Gitagovinda* as follows:

"*Gitagovinda* is a perennial source of visual imageries which helps to understand and appreciate the poet's society and the beautiful nature visualized in its various manifestations. Behind the lucidity of poetical narrations, Jayadeva has recreated the facts of life in the society through his poetry. Krsna of the *Gitagovinda* is not only the consort of Radha who used to play on his flute to lure the Gopis into the groves on the banks

of the river Yamuna, but also the symbol of youth of the time. Similarly Radha is not merely the beauty loved and adored but the woman of the time, most sensuous and playful."

To conclude we quote Sri Bankey Behari in his book *Minstrels of God* (Vol-I), "So long as Sanskrit language lives, Jayadeva's name shall flourish. In the temple of Love, his name is written in divine letters for all time. He was a great singer and poet; but above all, a saint whose devotion for Sri Radhakrsna and whose renunciation shed indelible lustre on the canvas of time and spread a fragrance which even lures the Lord to play the *Bhramar* on the elegant bouquet offered by Sri Jayadeva in the form of the great song *Gitagovinda*."

Our special thanks are due to Dr.Damodar Rout, Hon'ble Minister of Orissa, Dr. Bijoy Kumar Rath, Retd. Superintendent State Archaeology, Orissa, Dr. Chandrabhanu Patel, Deputy Director (Technical), Orissa State Museum, Prof. Dr. Satyakam Sengupta, an eminent Indologist of Kolkata, Dr. Ashis Kumr Chakravorty, Retd. Director, Guru Sadaya Museum, Kolkata, Dr. Surendra Kumar Moharana, an eminent scholar and Sri Jayashis Ray, a senior journalist.

It is hoped that this Book will throw some new lights into the life and works of Jayadeva who is regarded as the greatest of lyric poets in Indian Literature and the last great name in Sanskrit poetry since the 12th century AD.

A K TRIPATHY

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Preface to the Revised and Enlarged 2nd Edition

Gitagovinda by Saint Poet Jayadeva is a medieval text of a Dance-Drama in Sanskrit. Though medieval in dating as it was written during the 12th century A.D., yet it is highly modern in terms of its contents and presentation. Jayadeva gifted the character of Radha to Sanskrit literature, as up to his period, there was neither a finished model of Radha nor any predecessor or prototype.

Gitagovinda was written at a time, when the Indian Sub-Continent was subject of external invasion, wars, battles, rise of a number of principalities and multifarious religious ideas. The Arabs had already occupied Sindh for more than two centuries without any organized resistance from any other part of India. Mahammed of Gazni had attacked India and looted and destroyed the Somanath temple 17 times. None except the local king put up any worthwhile fight. There was no upsurge of nationalism or religious renaissance in India.

It was also a period of rise of regional literatures specific to identifies of each cultural region. The general background was one of political unrest and the absence of central political power. The different regions were out to develop and build upon their own literary and artistic traditions, local styles in religious practices and local models in art and sculpture.

The influence of Buddhism though dormant by this time was still quite strong in many parts of India, even though the Saivaite reactions had continued to be also quite strong. The revival of Vaishnavism in South was at a nascent stage. Beyond the descriptions of Rasalila of Sri Krishna and the Gopis in Shrremad Bhagavat Vaishnavism did not have much in it to hold on to popular imagination. On the otherhand, the Shaiva literature had detailed descriptions of intense love between the Shiva and Parvati. The decadent Buddhism in most parts of India had taken to tantrik practices to hold on to popular imagination, particularly amongst the weaker sections.

Years were spent in prolonged battles between different States of India leading to social indiscipline at home. Compared to Christianity, which had already established itself in Kerala and in parts of the western coast and Islam, which had started making inroads from north east, Hinduism was not a mass based propagative religion. It believed in individualistic relationship with God and that also confined itself to the elites namely. Brahmins, Kshyatriyas and Vaisyas. It is mass worship and community participation in religious rites and festivals that keep a community together. Only massively built temples could be the convergence point for such mass worship and mass participation. Temples had to be made centres of social and cultural entertainment, so that the society would be held together with religion as the focal point. Massive building alone would not be

sufficient if items and programmes of entertainment are not made a part of the mode of worship. The soldiers of the land based army were to stay for years away from their homes in battles. They were also householders, who needed some entertainment in their Camps either through music, dance or both. Therefore, there was a necessity for literary masterpieces, which would be enacted through music and dance.

Gitagovinda came to fill up this need wonderfully well. Coupled with the Debadasi system, it provided top quality entertainment to devotees, who assembled in temples in poojas. Performed by 'Gotipuas'(dancing boys in the attire of girls), it also fulfilled needs of providing leisure time entertainment to the fighting armies. Gitagovinda made Vaishnavism more romantic than Shaivism and socially more safe and acceptable than Tantrick Buddhism. Written in Sanskrit, which was easy to understand through out India and rhythmic and perfectly lyrical to sing, it spread to different regions of India. The first dated manuscript comes from Nepal (1248 A.D.). Gitagovinda was sung in Vaishnavite centres of Patan in Gujrat at the end of 13th century. Manank of Gujrat and Rana Kumbha from Rajasthan wrote major commentaries on Gitagovinda. Gitagovinda provided materials in artistic creations to Western and Central Asia. Alongwith Gitagovinda, Radha travelled to temples and art studies of different artists in painting and textiles.

The commentaries of Gitagovinda in Indian languages accompanied by its translations and its limitations are most prolific in Orissa followed by Bengal, Rajasthan, Gujrat and Karnataka. The emergence of Jagannath Cult and the critical importance of Puri as a centre of pilgrimage had attracted Shree Chaitanya from Bengal. Ray Ramananda was the Governor of Decan province of the Utkal empire with headquarters at Rajamahendri and Sri Chaitanya met him there. Shri Chaitanya came to know the inner meaning and philosophy of Gitagovinda from Raya Ramananda and highly appreciated it. The popularity of Gitagovinda in Vaishnavism was then established firmly. Gitagovinda and worship of Radha became central to the theology, doctrine and the rituals of the Goudiya Vaishnava followers of Chaitanya and the Vaishnavas of Orissa. The Goswamis took it to Vrindavan.

In some temples, Gitagovinda was sung before the image of Krishna, in some of the temples it was sung before the image of Radha and in many others, it was sung before both. At Puri, where the epic was created, it was sung and performed in dance before the images of Lord Jagannath, Balabhadra and Subhadra.

Whereas some commentaries, such as by the Goswamis, understood the Gitagovinda purely as a theological work, there are others by Rana Kumbha of Rashika Priya Tika, which comprehended and interpreted the work as an Alankar Text dealing with Alankar, Nayak and Nayika Bheda. A few other commentaries looked at the text of Gitagovinda as an work of erotica and grouped it with Kama Shastra and Koka Shastra.

The Gitagovinda was taken in performing arts as an work of purely musical excellence dealing with different Ragas, Talas and Chhandas, Gitagovinda was also taken as a Dance Drama and it also induced many works of dramatized prose dealing with the theme of love between Radha and Krishna.

The imitations of Gitagovinda in verse are found in all parts of India, but the maximum number of them comes from Orissa. As regards the number of imitations, the Gitagovinda is, perhaps, second only to Meghadutam by Mahakabi Kalidas.

The Gitagovinda with illustrations have been found and preserved in Nepal, Gujarat, Delhi, Jaipur, Ahmedabad, Hyderabad, Madurai, Kolkata, Bhubaneswar, Mewar in Rajasthan, Assam, Ashutosh Museum in Kolkata, British Museum in London, National Museum of Chandigarh and in Darbhanga in Bihar. It is obvious that starting from the last decade of 12th century Gitagovinda had an unparalleled popularity all over India from Kanya Kumari to Kashmir and from Assam to Gujarat. The original and sub-styles it had evolved in Kerala, Tamil Nadu, Karnataka, Andhra Pradesh, Orissa, Bengal and Manipur, make it evident that Gitagovinda singing was universal in Vishnu Temples throughout India, but in Orissa it is also sung even till today in Shiva and Shakti Temples. Singing styles of Bhajans and music are definitely different in different states, but singing style of Gitagovinda corresponding to the dance and dance drama traditions are peculiar only to Orissa and Manipur.

Gitagovinda thus, had a unique role in the development of a whole gamut of artistic traditions of India, namely-literature, painting, music, dance, textile design and sculpture. In the evolution of theological doctrines, pictorial styles, music and dance schools, it played a pivotal and unique role.

Eminent Sanskrit Scholars have called Gitagovinda as the last great work in Sanskrit Literature. It is great because it provided a basis of cultural unity of India at a time, when there was fragmentation, rift and unrest. The role it had played in making Vaishnavism more charming, interesting and absorbing is unique in the history of Indian renaissance. Had Vaishnavism not been made more appealing to the common mass, which started with the Gitagovinda then national unity perhaps could not have survived from the onslaught of Tantrik Buddhism, orthodox casteism and untouchability, Islam and Christianity, and last but not the least 750 years of alien rule.

It is in this historical context that Jayadeva's Gitagovinda has to be appreciated as a great and infallible instrument of national integration through its impact on Bhakti movement at a time when cultural and social fabric of India seem to be falling apart. It was Jayadeva's Radha and Krishna, which together united the religious factions amongst Hindus all over. It made religion an all absorbing passion and not merely an

abstract exercise in intellect. The untouchables and the socially backward classes, which had got attracted towards tantrik Buddhism and other propagated tantrik religions accepted Vaishnavism as their own religion and continued to be in the mainstream. Mere Vishnu worship and a non romantic Bhakti cult could not perhaps have achieved such a miracle without the intervention of Jayadeva's epic on romance between Radha and Krishna. The great unifying impact of the Bhakti cult which has been felt through out last nine centuries is strongly felt even to-day in the ISKCON and so many other post renaissance movements. What Narad Bhakti Sutra and Vivek Chudamani could not achieve, Gitagovinda did.

The first edition of this book has been received well and appreciated. All copies have been exhausted. Findings of the further research on the subject as mentioned below are now incorporated in this edition alongwith selected photographs of Dasavatars and Madhavas in various temples of the Prachi valley. We are thankful to the Orissa State Museum and the State Archaeology for the photographs.

1. Vishnu and Radha Worship
2. Poets mentioned in the Gitagovinda

It is hoped, that the 2nd edition would be appreciated by all. Excavations now being carried out in Kenduvilva and Prachi valley would further throw lights on this historical significance of the place of birth of Jayadeva. The authors and publishers would welcome any suggestions for further improvements in the book.

(Ajit Kumar Tripathy)

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(Prafulla Chandra Tripathy)

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Introduction

Saints and spiritual masters all through the ages have played a significant role in directing the turns and trends of human faith. Contributions of such religious and spiritual masters to social development have been great throughout the annals of human history. They have influenced norms of social behaviour in more than one way. Poets such as Kalidasa and Bhavabhuti have also, though in a much more restricted and limited way, influenced human conduct and social mores. But those who are saints and poets rolled into one like Valmiki, Vyasa, Thiruvalluvar, Tulsidas, Surdas, Kavir and Meera have had the greatest influence on the faith, social mores and cultural patterns of nations and civilisations. Jayadeva belongs to that great tradition of saint poets of India.

Madhava (Vishnu) was the deity of love and admiration for Jayadeva. The worship of Jagannath (Jagadish) as the Avatari and the worship of the ten incarnations (Avatars) became very popular after the composition of the Gitagovinda, because of its lucid language, religious fervour and philosophical import. To quote Kedarnath Mahapatra, "In his invocation in the Gitagovinda, Jayadeva addresses all ten incarnations of Vishnu while describing Lord Krishna as Jagadisa-Hare, thus associating Hari with Jagadisa who is responsible for these ten incarnations, Jagadisa being a synonym of Jagannatha. The *Gita* of Jayadeva is meant exclusively for Govinda, none other than Jagannatha, and it was a hymn to Govinda which was solely intended to be sung before the deity, certainly not to gain the goodwill and favour of any patron". The intense devotion and admiration of Jayadeva towards Vishnu (Jagadisha) and His ten Avatars institutionalised and popularized the Dasavatar cult throughout India.

Jayadeva's Gitagovinda contributed lyrical devotional poetry of the highest calibre in the shape of a dance drama of rare quality, to the institution of Devadasi, in which girls were dedicated to the temples as wedded to the Lord for performance of dance and singing of music in temples. The institution of Devadasi had started much prior to Jayadeva's times but it mostly lacked taste, grace, colour and fervour. The popularity of the services of the dancing girls after they took to singing and dancing the Gitagovinda grew to such extent that *Natayandirs* (stages for temple dances) were added to *Vimana* and *Jagamohana* in many temples.

From the view points of inspiration and expression the Gitagovinda had surpassed most of the preceding works of Sanskrit literature. Its appeal was three dimensional namely poetry, music and the mystical spiritual content. When considered from the literary musical and dramatical aspects, the Gitagovinda is a unique creation in the history of Sanskrit literature. It is a *Prabandha Kavya*.

The paintings of Dasavatar contain one of the thematic essences of the Gitagovinda which has been accepted by the wall painting traditions and included throughout India in the *pata* paintings, tusser paintings and palm leaf paintings. Dasavatar pictures are painted on *ganjapa* cards, dowry boxes, other wooden caskets used as container of cosmetics and jewellery.

Considering the Gitagovinda manuscripts, the commentaries and works on the Gitagovinda, available in different parts of India. Dr. (Mrs) Kapila Vatsayan has classified these into six categories such as (1) theological works (works of Gosvamis), (2) literary commentaries (*alankara* text, *nayaka nayika bheda*, *Rasikapriya*, *Rasamanjari*), (3) works of erotics (*Kamasutra*, *Kokasastra*), (4) point of view of music (*Rajatarangini*, *Sangitaraja*, *Sangita Kalpalata*) (5) prose dramatized works (*Sangitanataka*, *Gosthi*, *Piyushalahari*) and (6) imitation in verse (Krishna is substituted for Rama etc.). Out of these categories mentioned above, the literary commentaries and the works of erotics only contain illustrations.

The Gitagovinda has been described as neither a Kavya in its form and structure nor a drama in its logical sense but a delicate and well structured combination of both which has given it a novel touch as a literary piece. It defies any conventional classification. It has been described as a combination of narration, description and speech and as an attempt to remodel older forms of composition in Sanskrit by absorbing the newer characteristics of the emerging vernacular literature.

The Gitagovinda has been described as belonging to the religio-erotic class of poetry and as the last glorious spark of the hoary Sanskrit poetic tradition. It can be called a pastoral poem with a dramatic tradition. To quote, Dr. NSR Ayengar, "The gloss of surface simplicity covers its structural intricacies and the wealth of forms and concepts it draws from ancient literary tradition and mythic sources. The structured emotion embedded in the architectonics of the poem - the separation of the lovers, the longings, languishing, pining and the eventual satiation in their reunion and consummation – proceeds as if from a lower note gradually reaching the crescendo and then again declining into a denuendo, lend it the beauty of symphony".

Dr. (Mrs.) Kapila Vatsyan who had undertaken a project entitled "Gitagovinda and the Indian Artistic Traditions" had said in the preface of her book "Jaur Gitag-Govinda".

"As I proceeded I realised that despite the hundred odd published editions, commentaries and translations of the Gitagovinda there was a vast body of primary source material extant in private and public collections which required investigation. This ranged from epigraphic records, commentaries, translations and imitations, based on the Gitagovinda to pictorial material in practically all schools of miniature painting. It was also

necessary to undertake extensive field work in temples, *melas*, community gatherings, in order to assess its survival in the living communities still vibrant in contemporary music and dance performance”.

Be this as it may, the discovery and full documentation of these illustrated manuscripts demands a full study of each one individually. They are significant both as primary in-controvertible data for determining chronology, and valuable for their intrinsic worth as pictorial expression. They provide the basis for exploring the nature of relationship between the poetic theme, phraseology and imagery and the pictorial interpretation. Each of these studies is planned as an indepth study from the point of view of the inter-relationship and interdependence of the diverse artistic media, especially textual and pictorial, and will not be restricted to mere stylistic analysis of each pictorial school. Perhaps this will fulfill one initial objective of the project, namely to investigate the power of the literary work for multiple interpretations and the creative use of the principle of inter-relationship and interdependence at the pan-Indian, as also regional, local, specific level”.

Veer Granthagar of Nepal contains one of the oldest manuscripts of the Gitagovinda. It is dated 1447 AD. An inscription of Saranga Deva in Gujarat dated 1291 AD quotes a *sloka* of the Gitagovinda starting with “*Vedanuddharate*”. The *Rasikapriya Tika* of the Gitagovinda was composed by Rana Kumbha Karna (1433 AD to 1468AD). All these go to prove how fast the Gitagovinda had traveled to all corners of India and got popular as well as critical appreciation at the same time.

The erotic, the devotional and the musical strands have been fused beautifully by Jayadeva into the Gitagovinda. The elements of the divine and the mundane in equal measure be traced very cleanly. On the one hand the meeting of Radha and Krishna has been depicted as the union of the *Jeevatma* (human soul) with the *Paramatma* (Supreme Soul). On the other hand to appeal to the hearts of the ordinary readers Jayadeva puts unmistakable human qualities to this meeting. Erotic details notwithstanding, the sanctity of the Gitagovinda has not been questioned by any body.

Dr NSR Ayengar who has so beautifully summed up the reasons for which the Gitagovinda has attained immortality in Sanskrit literature says “Jayadeva in spite of all his originality and innovations, didn’t lose sight of the most important tenets of Indian poetic tradition. He so admirably fuses the unconventional with the traditional that it becomes very difficult to isolate one from the other. The Gitagovinda is a remarkably complete and a very satisfying poem in all respects. In its form and content, in its language and style, diction and lyricism, meter and rhythm, mellifluity and lucidity, in its treatment of the hero and heroine, in its fusion of the sacred and the erotic, the divine and the mundane, it is simply unparalleled”

It has been described that in its surface beauty the Gitagovinda was deceptively simple, but its forms were structurally intricate which have embedded in them a wealth of reasoning. Various levels of Indian literary tradition provided the concepts which Jayadeva interwove masterfully. As a work combining the highest erotic artistic traditions with a story of great religious and spiritual depth the Gitagovinda has even today a massive appeal to the people of all classes throughout India.

By the turn of the 12th century Buddhism had been almost extinct in India except in some universities and monasteries in Bihar, present day Andhra and Orissa and in a few other places. The basic principles and philosophy of Sanatan (Hindu) *Dharma* had substantially been eroded by superstitions, tantricism on the one hand and by the mostly meaning less but very often costly and violent rituals of the *Karma Kanda* on the other hand most of which arose from the misinterpretations of the *Vedas*. The highly intellectual philosophy of *Adwita Vedanta* preached by Adi Sankaracharya, in its appeal was severely limited to the intellectuals and had declined due to lack of proper follow up. Bhakti movement and the spiritual renaissance was yet to start. A few intellectuals only were debating the academic points of the *Vedas* and the *Gita*, and adding to their commentaries but the common men in general and the weaker sections including the socially and economically backward classes were totally kept out of the mainstream of the society. Intellectual feudalism was at its highest and at the same time meanest level.

With the invasion and occupation of the Sindh and repeated attacks of Afghan marauders culminating in the seventeen attacks and pillage of Somnath Temple by Mahmood of Ghazni in the first three decades of the 11th Century AD, Islam had entered India with a bang. There was no organized resistance to such attacks by the Kings of India who still fought with each other bitterly. There was neither any response or resistance on the spiritual front either. The teachings of Islam which were simple and much more intelligible to the common man, had a greater appeal to the downtrodden and social outcasts than the Gita and the Vedanta and this had started posing a serious threat to Hinduism. The lessons learnt from the confrontation with Buddhism were forgotten and decadence had reappeared in more ways than one. The time for movement towards mass worship had not come. It came much later with Sri Chaitanya and the Vaishnavite saints in the first part of the sixteenth century.

Jayadeva's advent in the 12th century AD and his lucid and touching description of the Avatars and the Radha Krishna Lila touched the hearts of the people in general, particularly after the Gita Govinda got performed in Sri Jagannath temple at Puri and was accepted as a daily *seva* there. This temple and the town of Puri was undoubtedly then one of the most important Hindu religious shrines in India. The efforts to make the religion more interesting and absorbing to the common man, to convert temples into the places of mass worship and gathering for wholesome spiritual

entertainment, got a tremendous boost from Gita Govinda. The common man ignored the intellectual feuds between Saivas and Shaktas on the one hand and Vaishnavs on the other hand and rallied around Radha and Krishna.

A set of pseudo modern writers who actually did not cease to be medieval had made painstaking efforts to establish that there is nothing more than plain eroticism in the Gitagovinda. They say that it can not be called a spiritual or religious creation just because it contains the *Dasavatar slokas*. Some of them went to the extent of mocking the Vaishnavite for having accepted Jayadeva as their greatest saint poet ever. The banner of these critics reads "Sorry. No Sex please. We are Hindus and Indians."

Sir Edwin Arnold, the author of the Light of Asia had translated the Gitagovinda from the original Sanskrit text and published it as "The Indian Song of Songs, Gitagovinda" He was not a Vaishnavite. He did not have any religious, national or parochial interest to uphold. He did not have any vested interest whatsoever in singing the glory of Radha or Krishna or the Gitagovinda. Nor were his version coloured by the Indian tradition of mysticism. It is worthwhile to quote him in length as a fitting reply to the critics of the Gitagovinda who described it as a text of pure eroticism. Mr. Arnold himself has quoted Lassen, another authority in Latin on the subject.

The "Gita Govinda," then, or "Song of Govind," is a Sankrit idyll, or little pastoral drama, in which – under the form of Krishna, an incarnation of the god Vishnu – the human soul is displayed in its relations alternately with earthly and celestial beauty. Krishna – at once human and divine – is first seen attracted by the pleasures of the senses (personified by the shepherdesses in the wood), and wasting his affections upon the delights of their illusory world, Radha, the spirit of intellectual and moral beauty, comes to free him from this error by enkindling in his heart a desire for her own surpassing loveliness of form and character; and under the parable of a human passion – too glowingly depicted by the Indian poet for exact transcription – the gradual emancipation of Krishna from sensuous distractions, and his union with Radha in a high and spiritualised happiness, are portrayed. This general interpretation, at any rate, though disputed by certain authorities, is maintained by Jones, Lassen, and others; and has been followed, not without occasional difficulty, in the subjoined version.

Lassen thus writes in his Latin prolegomena; "To speak my opinion in one word, Krishna is here the divinely-given soul manifested in humanity.... The recollection of this celestial origin abides deep in the mind, and even when it seems to slumber –drugged as it were by the fair shows of the world, the pleasures of visible things, and the intoxication of the senses - it now and again awakes, full of yearning to recover the sweet serenity of its pristine condition. Then the soul begins to discriminate and to perceive that the love, which was its inmost principle, has

been lavished on empty and futile objects; it grows aware of things sensual, false, and unenduring; it longs to fix its affection on that which shall be stable, and the source of true and eternal delight. Krishna – to use the imagery of this poem – thrones Radha in his heart, as the one and only one who can really satisfy his aspirations....

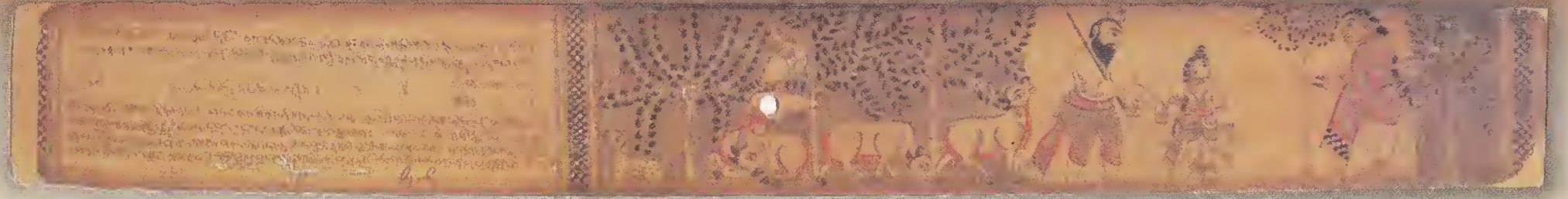
"Radha is supreme in beauty, with a loveliness which is at once celestial, and yet enshrined in earthly mould. Her charms lift the mind to heavenly contemplations, and the God of Love, Kama, borrows his best weapons from them. She is forgiving and pitiful even towards her erring and lingering lover; she would meet him in returning if she could; she grieves more than she blames; and once reconciled, is beyond measure tender..... The remedy for the illusions of sense – *sansara* – is placed by all Hindu philosophers in the understanding of true existence, and Radha in my judgement, represents this remedy – being the personified contemplation of the divine beauty and goodness..... Such contemplation flies from and disowns the mind possessed by sensual objects, but goes to meet and gladly inhabits that which consecrates itself, as Krishna's does, to the higher love.... It bewails its separation from the soul, as that which was its natural dwelling-place before the changeful shows of mortal life banished it; and this is the mystery of mutual attraction between the mind and mental beauty, that the memory of the divine happiness does not die, but is revived by the recognition of truth, and returns to the perception of what things in love are worthless, and what are real and worthy.

"The affection of Radha is jealous, and grants not the full sight of her charms, until the soul of its own accord abandons its preoccupations, and becomes filled with the desire of the true love. But upon the soul thus returning she lavishes her utmost tenderness; whereof to be the recipient is to have all wishes fulfilled and nothing lacking – to be tripta – "well-contented." Such, in my opinion, is the recondite significance of this poem, hidden under imagery but too luxuriant. The Indian poet seems, indeed, to have spent rather more labor in depicting the phases of earthly passion than of that intellectual yearning by which the mind is lifted to the contemplation of divine things; but the fable of the loves of Govinda and Radha existing from antiquity, and being universally accepted, philosophy had to affix its doctrines to the story in such a way as that the vulgar amours of those popular deities might present themselves in a nobler aspect."

Notwithstanding the occasional critic, this great work of love, spirituality, mysticism and folklore has endured more than nine hundred years as one of the best specimens of Sanskrit literature of its genre, making this an indispensable reading for all those who cherish the great Indian literary traditions of the middle ages.

* * * *

GITAGOVINDA
(BASED ON HISTORICAL AND
ARCHAEOLOGICAL RESEARCH IN ORISSA)



प्रथमः सर्गः

॥ सामोददामोदरः ॥

मेघैर्मंदुरमम्बरं वनभुवः श्यामास्तमालद्रुमै-
नर्त्तकं भीरुरयं त्वमेव तदिमं राधे गृहं प्रापय
इत्थं नन्दनिदेशतश्चलितयोः प्रत्यध्वकुञ्जद्रुमं
राधामाधवयोर्जयन्ति यमुनाकूले रहःकेलयः ॥ १ ॥

वाग्देवताचरितचित्रितचित्तसद्भा
पद्मावतीचरणचारणचक्रवर्त्तो ।
श्रीवासुदेवरतिकेलिकथासमेत-
मेतं करोति जयदेवकविः प्रबन्धम् ॥ २ ॥

CANTO-I

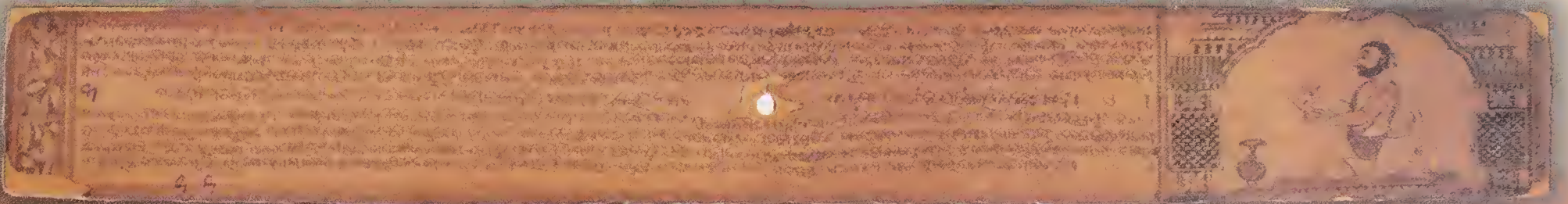
SAMODA-DAMODARHA -The Joyful Lord.

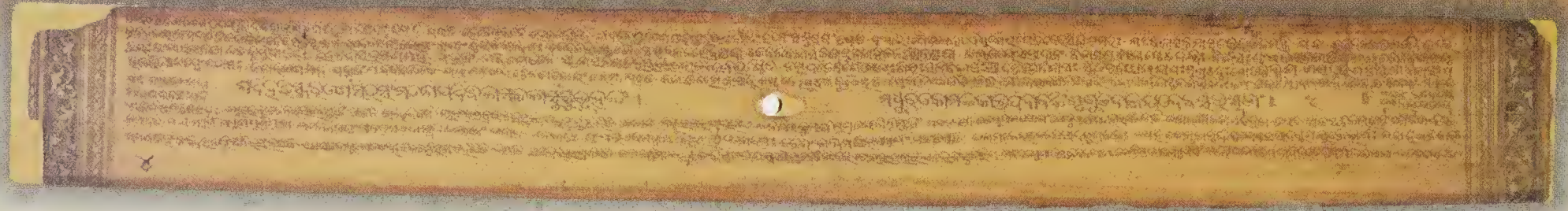
Megheir meduram.....

Nanda tells, Oh Radha ! look, the cloud covering the sky is smooth dark and it has given the forests a deep blue hue, because of Tamala trees. The forests look dark . Krishna is afraid of the dark night. So please guide him to reach home. With this direction from Nanda, Radha guided Madhava and enroute proceeded to the quiet bowers amidst the dense trees trudging along the thickets at the bank of river Yamuna, and in the loneliness, Radha and Madhava long for each other and unite on the banks of Yamuna. Let their mystic dalliance be victorious.

Bagdevata charita chitrita.....

Poet Jayadev, the wandering king of poets is inspired by the Goddess of Speech Saraswati. At the lotus feet of Goddess Padmavati he composes this Prabandha, depicting the story of the love frolick of Shree (Radha) and Vasudeva (Krishna).





यदि हरिस्मरणे सरसं मनो
यदि विलासकलासु कुतूहलम् ।
मधुरकोमलकान्तपदाबलीं
शृणु तदा जयदेव सरस्वतीम् ॥ ३ ॥

वाचः पल्लवयत्युमापतिधरः सन्दर्भशुद्धिं गिरां
जानीते जयदेव एव शरणः श्लाघ्यो दुरूहद्रुतेः ।
शृङ्गारोत्तरसत्त्वमेयरचनैराचार्यगोवर्द्धन-
स्पर्धी कोऽपि न विश्रुतः श्रुतिधरो धोयी कबिश्चापतिः ॥ ४ ॥

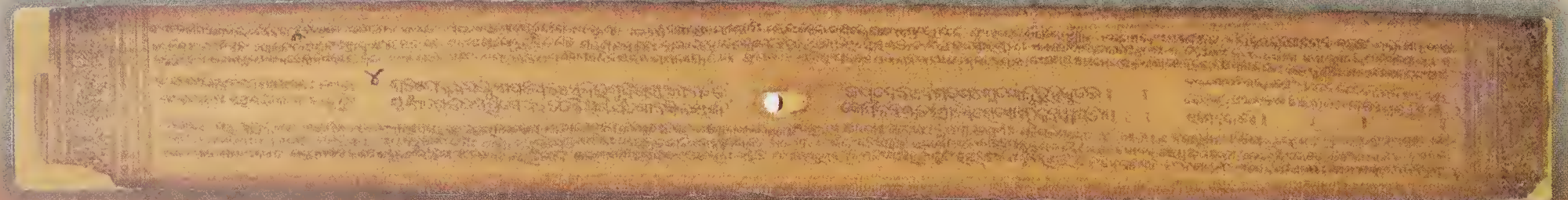
Jadi Harismarane sarasam mano.....

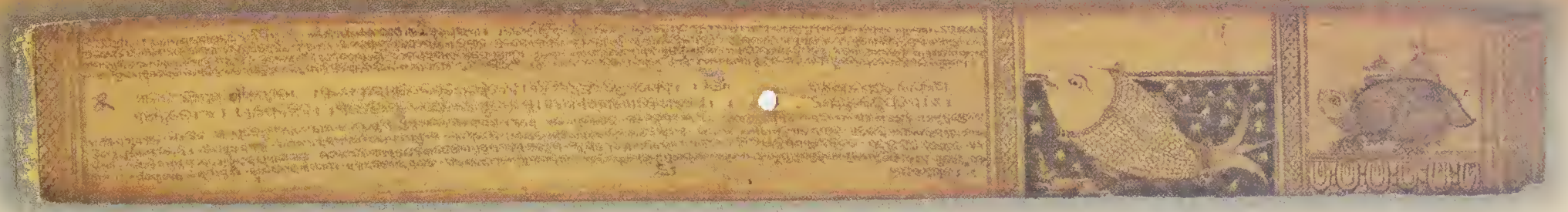
If you wish to make your mind ecstatic with bliss, and if remembering Hari sweetens your heart or if you are curious about the art of erotica, then listen to delicate lyrics of Jayadeva, couched in sweet, tender, lilting rhythm.

Vachapalavayatu Umapatidhara.....

The Poet Umapatidhara composes very soft lyrics and has free flowing speech. But he does not know the use of appropriate words with depth of meaning, to influence the mood. Poet Sarana renowned for subtle flowing sounds composes complicated lyrics with difficult words, which is very painful to decipher. Poet Govardhan Acharya is unrivalled master in presenting erotic art and themes. Dhoyi famed as king of poets for his musical ear has the capacity to grasp other's lyrics quickly and to present it with additions of his own words. Jayadeva divines the pure design of words and has the felicity of diction. As such, no poet can surpass Jayadeva.

The entire stanza is an interpolation. It does not fit in the total text of the poem.





॥ प्रथमः प्रबन्धः ॥

(मालवरागेण गीयते)

प्रलयपयोधिजले धृतवानसि वेदम्

विहितवहित्रचरित्रमखेदम् ।

केशव धृतमीनशरीर जय जगदीश हरे ॥ ध्रुवम् ॥ १

क्षितिरतिविपुलतरे तव तिष्ठति पृष्ठे

धरणिधरणकिणचक्रगारष्ठे ।

केशव धृतकच्छपरूप जय जगदीश हरे ॥ २ ॥

Song-1

Pralaya Payodhi Jale.....

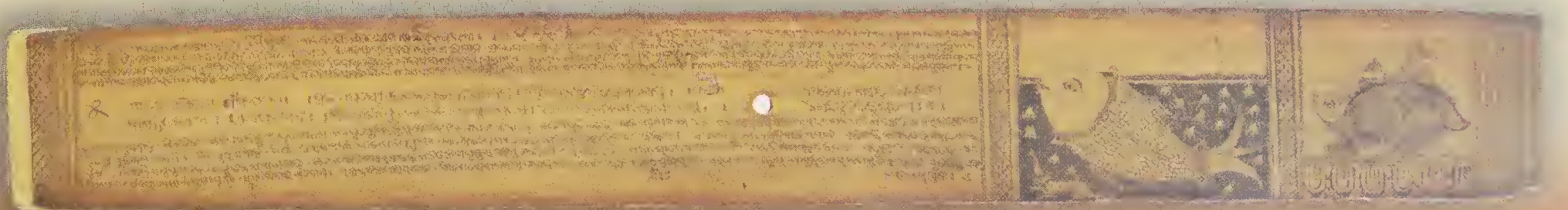
Oh Keshava ! at the time of catastrophe, when the aeon of chaos collapsed you incarnated yourself in the body of a fish (Mina). You rescued the Vedas from the deep waters of the ocean protecting them like a ship and restored knowledge in the world. Oh Jagadisha! (the lord of the universe), Oh Hari ! (he who rids of sufferings), you win, you be victorious and be the saviour of life.

[This incarnation represents symbolically, the first stage of life's evolution in this earth when life forms were created in water from primordial elements and developed into aquatic creatures.]

Kshitirati bipula tare.....

Oh Keshava ! you took to the form of turtle and held this earth on your huge back where the world rested on your vast back thick scars show the weight of bearing earth. Oh Jagadisha ! Oh Hari ! you win, you be victorious.

[This incarnation symbolically represents the second stage of evolutions, when amphibians were created, which gradually moved from water to land mass]





वसति दशनशिखरे धरणी तव लग्ना
शशिनि कलङ्ककलेव निमग्ना ।
केशव धृतशुकररूप जय जगदीश हरे ॥ ३ ॥

तव करकमलवरे नखमद्भुतशृङ्गम्
दलितहरिण्यकशिपुतनुभृङ्गम् ।
केशव धृतनरहरिरूप जय जगदीश हरे ॥ ४ ॥

Basanti Dasara Sikkhare

Oh Keshava like the black stain embedded on the face of the moon, this earth clung to the tip of your tusk, when you took to the form of Boar and retrieved it from deep waters killing the demon Hiranakshya. Oh Jagisha ! Oh Hari ! you win, you be victorious.

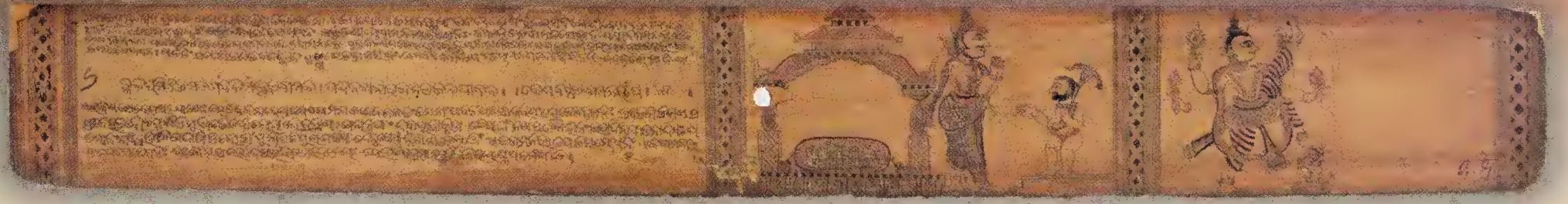
[This incarnation depicts symbolically the third stage of evolutionary process when large mammals were created which had affinity for water and survived on damp earth with vegetation].

Taba kara Kamala bare

Oh Keshav ! you look to the incarnation of Narahari Narasingh-Man with the head of a Lion) and with amazingly fearful claws with sharp finger nails as huge as cliff protruding from your unique lotus soft hands, crushed the body of Hiranyakasyupu, just as the lotus crushes the trapped beetle (Bhiringa) closing its petals. Oh Jagdish ! Oh Hari ! you win, you be victorious.

[This incarnation represents the fourth stage of evolution, when human like animals (australopithecine) were evolved. Nails were used as weapon of defence].





छलयसि विक्रमणे बलिमद्भुतवामन !
पदनखनीरजनितजनपावन ।
केशव धृतवामनरूप जय जगदीश हरे ॥ ५ ॥

Chhalayasi Vikramane

Oh Keshava ! you played deceit with demon king Bali, assuming an amazingly dwarf manikin form (Baman), you pervaded and spanned the three realms of the universe (Nether, celestial and terrestrial) with three steps of your feet, originating from your body. Your toe nails pierced the scared water source of the universe, releasing water for creation of the three sacred rivers in the three realms (Bhogabati, Mandakini and Ganga), which consecrates the human kind. Oh Jagdish ! Oh Hari ! you win, you be victorious.

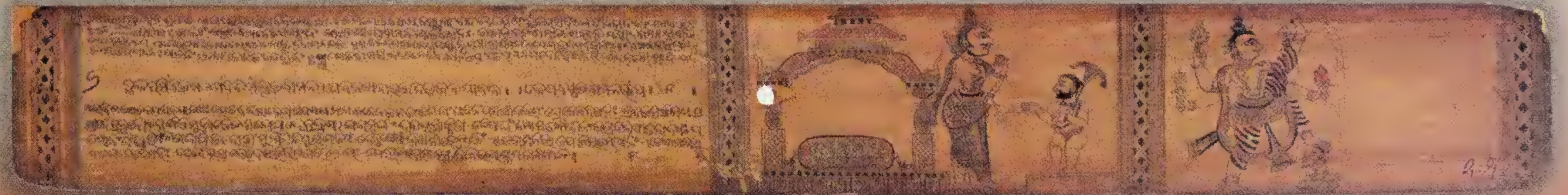
[The fifth-stage of the evolutionary process is symbolically depicted in this incarnation, when the first humans appeared on this earth, in the form of dwarfs. Potable water, fit for human consumption was also available].

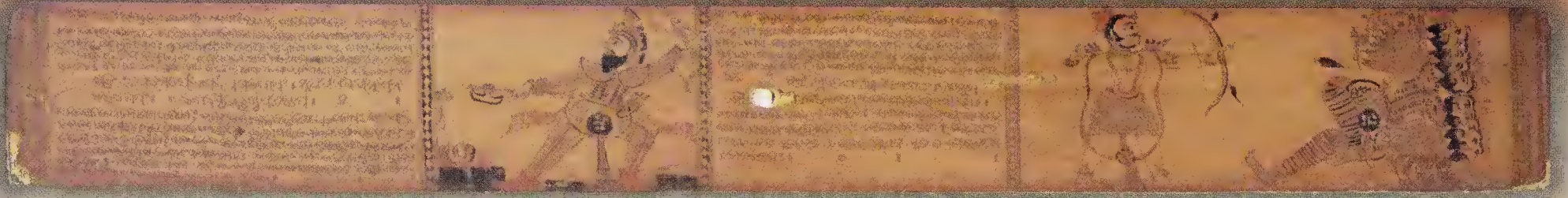
क्षत्रियरुधिरमये जगदपगतपापंम्
स्नपयसि पयसि शमितभवतापम् ।
केशव धृतभृगुपतिरूप जय जगदीश हरे ॥ ६ ॥

Keshyatriya Radhiramaye

Oh Keshava ! to wipe out all the sins and sufferings of people of this earth and wash evil from the world in a flood of warriors' blood, you took to the fierce form of Bhrugapati (Parasurama) and beheaded all the Kshyatriyas and offered their blood to relieve the pain of living beings. Oh Jagdish ! Oh Hari ! you win, you be victorious.

[This incarnation depicts the sixth stage of evolutionary process when the early humans (Neanderthals) were evolved into ferocious beings and used weapons to eliminate undesirable elements from this earth].





वितरसि दिक्षु रणे दिक्पतिकमनीयम्
दशमुखमौलिबलिं रमणीयम् ।
केशव धृतरामशरीर जय जगदीश हरे ॥ ७ ॥

वहसि वपुषि विशदे वसनं जलदाभम्,
हलहतिभीतिमिलितयमुनाभम् ।
केशव धृतहलधररूप जय जगदीश हरे ॥ ८ ॥

Bitarasi diskshyu rane

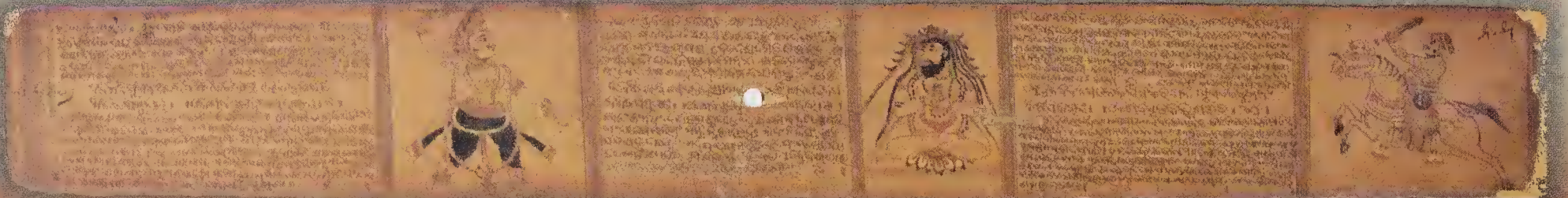
Oh Keshava ! Incarnated as Rama you in a grim battle offered as sacrifice, and flung away the ten be- jeweled crowned demon heads of Ravana to propitiate and satisfy the guardian deities of ten directions of the earth. Oh Jagish ! Oh Hari ! you win, you be victorious.

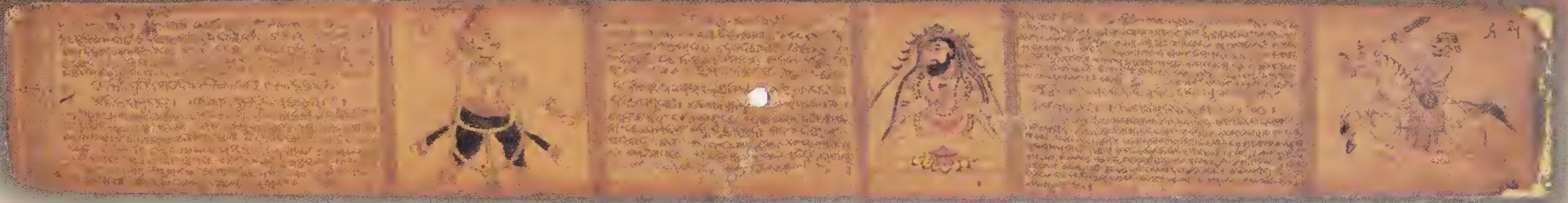
[This incarnation depicts symbolically the seventh stage of the evolutionary process. Humans developed intellectually and having evolved societal norms. But they still dwelled in forests and had kinship with other forms of life (moneky, bear etc). They used better weapons and mastered the technique of archery].

Bahati bapusi bisade basanam

Oh Keshava ! you took the form of Haladhara (the ploughman) and dressed your marble white body with the blue attire radiating the hue of rain clouds. You threatened river Yamuna to pull her out of course with your mighty plough, for which being afraid, she surrendered before you with her blue waters which adorned your attire. Oh Jagish! Oh Hari ! you win, you be victorious.

[The eighth stage of evolutionary process is depicted symbolically in this incarnation when humans colonized, started using plough for cultivation of land and tamed water resources for irrigation].





निन्दसि यज्ञविधेरहह श्रुतिजातम्
सदयहृदयदर्शितपशुघातम् ।
केशव धृतबुद्धशरीर जय जगदीश हरे ॥ ९ ॥

Nindasi Yagnya Videhaha

Oh Keshava ! you incarnated yourself in the body of Budha the compassionate Lord with a heart full of kindness for all creatures. You disapproved and condemned the Vedic ways that ordain animal slaughter in sacred rituals like, Yagnya. You preached the doctrine of non-violence. Oh Jagdish ! Oh Hari ! you win, you be victorious.

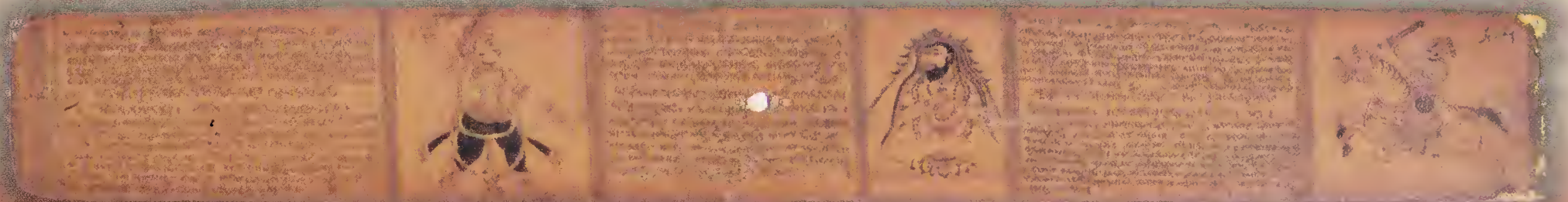
[At this stage of the evolutionary process, the mind has been elevated with wisdom and heart filled with love, kindness and compassion. With application of mind, man is able to challenge and abolish dogmatic practices and rituals and accepts non-violence as a way of life].

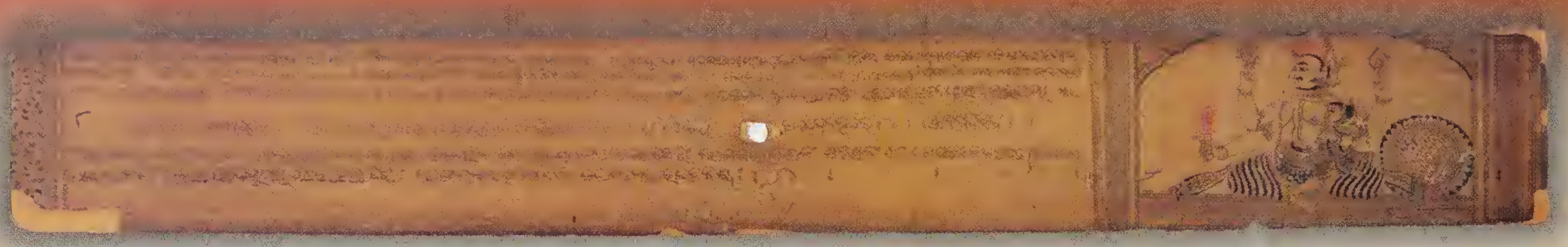
म्लेच्छनिवहनिधने कलयसि करवालम्,
धूमकेतुमिव किमपि करालम् ।
केशव धृतकल्कशरीर जय जगदीश हरे ॥ १० ॥

Mlechha Nibaha Nidhane

Oh Keshava ! you take the form of avenger, the Kalki (the destroyer) and raising your sword like a fiery and frightening comet, you destroyed the barbarian hordes to establish righteousness. Oh Jagdish ! Oh Hari ! you win, you be victorious.

[This is the last stage of the evolutionary process when righteousness, peace and bliss pervaded the human society after elimination of the bad elements].





श्री जयदेवकवेरिदमुदितमुदारम्
शृणु शुभदं सुखदं भवसारम् ।
केशव धृतदशविधरूप जय जगदीश हरे ॥११॥

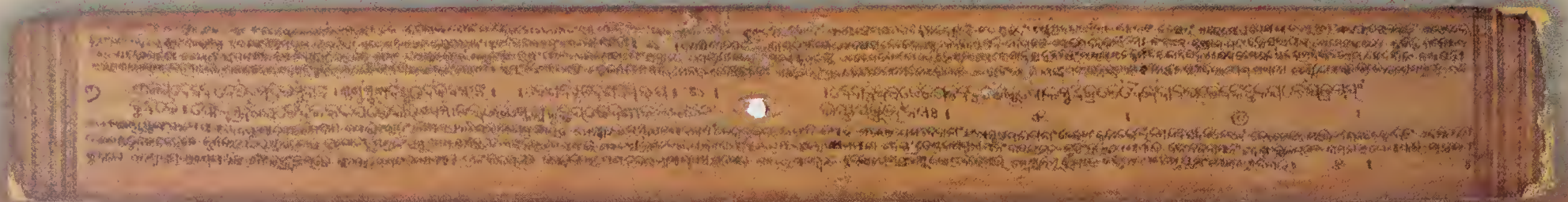
वेदानुद्धरते जगन्ति वहते भूगोलमुद्विभ्रते
दैत्यान् दारयते बलिं छलयते क्षत्रक्षयं कुर्वते ।
पौलस्त्यं जयते हलं कलयते कारुण्यमातन्वते
म्लेच्छान्मूर्च्छयते दशकृतिकृते कृष्णाय तुभ्यं नमः ॥ ५ ॥

Shri Jayadeva Kaberidam.....

Listen to the joyous song and perfect invocation of Poet Jayadeva in which he has evoked the essence of existence. Oh Keshava ! you took to ten forms, which poet Jayadeva has described in this marvelous composition, which is auspicious, pleasant, beneficial and carries the essence for practice of devotion. This is the distilled essence of worldly life and the bestower of peace and happiness. Oh Jagdish ! Oh Hari ! you win, you be victorious.

Vedanudharate

You rescued the Vedas from the ocean, you held the three realms of the earth on your back, you retrieved and raised the earth from catastrophic deep waters, tore apart and destroyed demon Hiranyakasyapu, you subdued demon king Bali cheating him as a dwarf you eliminated the Kshyatriyas, the atrocious warrior ruling class, you vanquished the ten headed Ravan, you wielded the plough as a weapon, you preached kindness and compassion to fill the heart, you routed barbarians and the bad elements from this earth to establish righteousness. Homage to you, Oh Krishna ! the creator of ten fold manifestations and incarnate forms, I bow before you.





॥ द्वितीयः प्रबन्धः ॥

(गुर्जरी रागेण गीयते)

श्रितकमलाकुचमण्डल धृतकुण्डल ए ।

कलितललितवनमाल, जय जय देव हरे ॥ १ ॥ ध्रुवम् ॥

दिनमणिमण्डलमण्डन भवखण्डन ए ।

मुनिजनमानसहंस, जय जय देव हरे ॥ २ ॥

Song-2

Srita Kamala Kucha.....

Oh lord Hari ! Adorned with earrings and beautiful soft and fragrant garlands of wild flowers you rest on circle of Kamala's (Goddess Laxmi) breasts. Oh lord Hari ! you be glorious and be victorious.

Dinamani Mandal Mandana.....

You are adorned by the circle of the Sun's halo. You are the deliverer from the earth's bondage and eradicate all the sufferings of this world. In the Manasa (lakes in the minds) of holy men you are the swan.





कालियविषधरगञ्जन ! जनरञ्जन ए ।
यदुकुलनलिनदिनेश ! जय जय देव हरे ॥ ३ ॥

मधुमुरनरकविनाशन ! गरुडासन ए ।
सुरकुलकेलिनिदान ! जय जय देव हरे ॥ ४ ॥

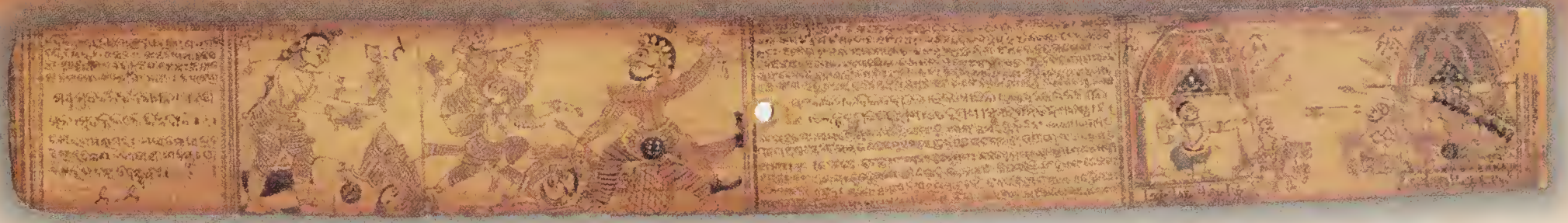
Kaliya bisadhara Ganjana.....

You subdued and defeated the poisonous serpent Kaliya and brought happiness to many people. You are the sun, for the lotus of Yadava clans. Oh lord Hari ! you be glorious, be victorious.

Madhu Mura Naraka binasana.....

You eliminated the demons Madhu, Mura and Narakasura sitting on your carrier Garuda. You are the bulwark of happiness for the clan of Gods in the heavens. Oh lord Hari ! You be glorious, be victorious.





अमलकमलदललोचन ! भवमोचन ए !
त्रिभुवनभवननिधान ! जय जय देव हरे ॥ ५ ॥

जनकसुताकृतभुषण ! जितदूषण ए !
समरशमितदशकण्ठ ! जय जय देव हरे ॥ ६ ॥

Amala Kamala dala

You have long, omniscient eyes like lotus petals. You set free people from their worldly bondages or existence. You are the refuge and cause for preservation of life in the three realms of the world (nether, celestial and terrestrial). Oh lord Hari ! you be glorious, be victorious.

Janaka Suta Kruta Bhusana

You were adorned and embellished by Sita, the daughter of Janaka. You subjugated the demon Dushana and in war slayed the ten necked Ravan. Oh lord Hari ! You be glorious, be victorious.





अभिनवजलधरसुन्दर ! धृतमन्दर ए !
श्रीमुखचन्द्रचकोर ! जय जय देव हरे ॥ ७ ॥

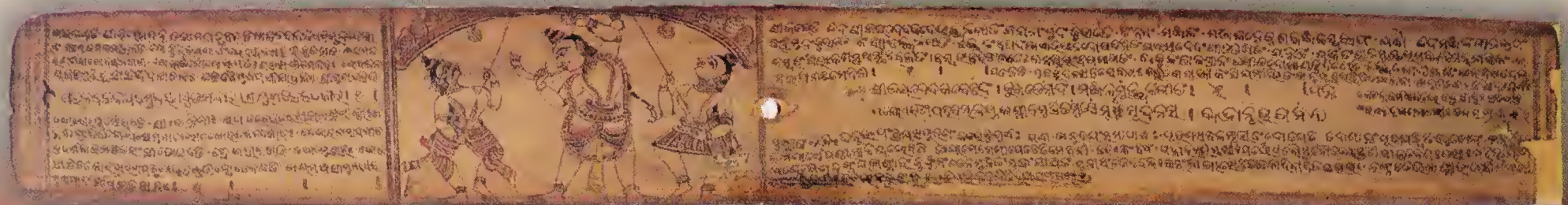
श्रीजयदेवकवेरिदं कुरुते मुदम् ए ।
मङ्गलमुज्ज्वलगीतम् ! जय जय देव हरे ॥ ८ ॥

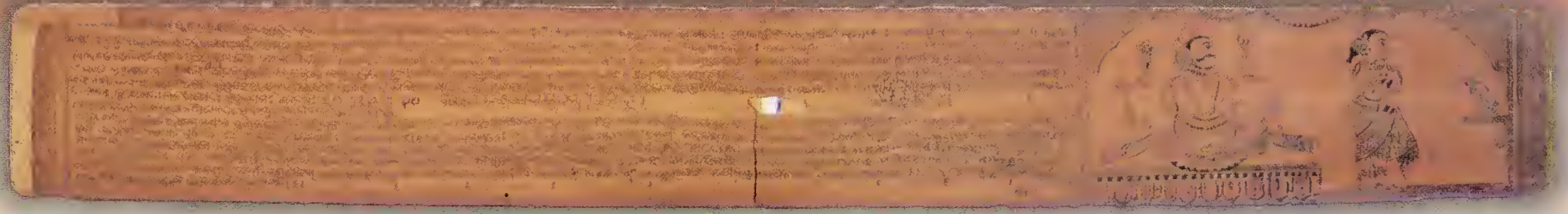
Abhinava jaladhara Sundara.....

You are beautiful and fresh like the newly formed rain clouds. You had lifted and held the mountain Mandara with your hand (to churn elixir from the sea). You are the Chakora (night bird) for the moon like face of Shree (Laxmi). (As the chakora drinks the moon light, you drink the charm of her moon like face). Oh lord Hari! you be glorious, victorious.

Shri Jayadeva Kaberidam.....

This auspicious song of invocation glorious in your praise which radiates brightness is joyously composed by the Poet Jayadeva. Let it please all hearts. Oh Lord Hari! you be glorious, be victorious.





पद्मापयोधरतटीपरिरम्भलग्न-
काशमीरमुद्रितमुरो मधुसूदनस्य ।
व्यत्कानुरागमिव खेलदनङ्गखेद-
स्वेदाम्बुपूरमनुपूरयतु प्रियं वः ॥ ६ ॥

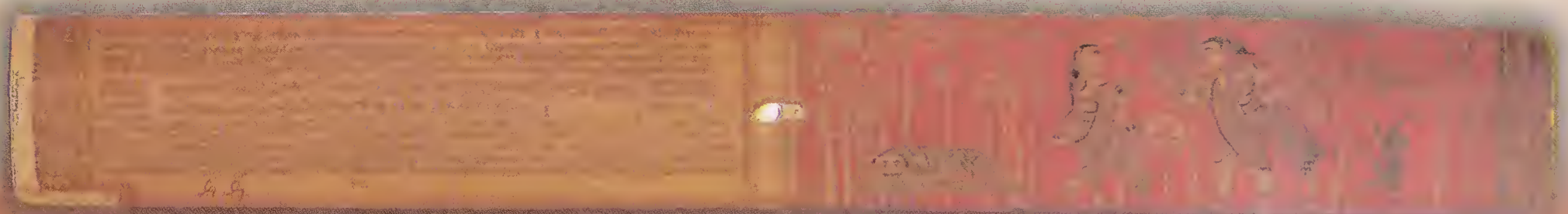
Padma Payodhara tati.....

As He rests in Padmas' embrace, on the soft slope of her breasts her nipples pressed firmly against the chest of Madhusudan (the killer of demon Madhu) leave imprints of saffron marks on his broad chest. Smitten by the play of Ananga (Kamadeva-God of love), beads of sweat pours out of the fatigue of tumultuous game of love with Laxmi. May their love bestow on you happiness, pleasure, peace and bliss.

वसन्ते बासन्तीकुसुमसुकुमारैरवयवैर-
भ्रमन्तीं कान्तारे बहुविहितकृष्णानुसरणाम् ।
अमन्दं कन्दर्पज्वरजनितचिन्ताकुलतया
बलद्वाधां राधां सरसमिदमूचे सहचरी ॥ ७ ॥

Vasante Vasanti Kusuma.....

When spring time came with its solacing breeze the tender limbed Madhavi flowerlike Radha wandered alone like a flowering creeper in the thorn infested wilderness searching Krishna in his many haunts. She is afflicted by the fierce arrows of Kamadeva, the God of Love and she is tormented by the fevered thoughts of Krishna's love. The pang of separation from him has made her pensive and thoughtful. Observing the unbearable plight of Radha, a companion sings joyous ecstatic melodies.



॥ तृतीयः प्रबन्धः ॥

(वसन्तरागेण गीयते)

ललितलवङ्गलतापरिशीलनकोमलमलयसमीरे ।
मधुकरनिकरकरम्बितकोकिलकूजितकुञ्जकुटीरे ॥
विहरति हरिरिह सरसवसन्ते, नृत्यति युवतिजनेन समं सखि !
विरहिजनस्य दुरन्ते ॥ ॥ ध्रुवम् ॥ १ ॥

उन्मदमदनमनोरथपथिकवधूजनजनितविलापे ।
अलिकुलसंकुलकुसुमसमूहनिराकुलबकुलकलापे ॥ २ ॥

Song-3

Lalita Lavanga Lata.....

Sakhi tells, Oh Radha ! the cool and soft southern breeze softly embraces the quivering vines of Deva Kusuma (Lavanga Lata) and carries its aroma to all living beings. The creep garden huts become an amorous haunt with the cooing cuckoos and humming honey bees. In the richness of the spring when the blooms and fragrance of colourful flowers thus arouse the senses in all beings, Hari roams here and dances with young beauties and sports with them in the richness of spring. Oh Radha ! it is a very cruel time for forlorn lovers staying away from the loved ones.

Unmada Madana Manoratha.....

(During the spring) The lovelorn wives of lonely, travellers languish and groan in unsatisfied desire, fantasizing wild passionate love. The swarming bees settle over the cluster of flowers which laden the bakula (Mimosa) trees. Hari roams here and dances with young beauties and sports with them in the richness of spring. Oh Radha ! it is a very cruel time for forlorn lovers staying away from the loved ones.



मृगमदसौरभरभसवशंवदनवदलमालतमाले ।
युवजनहृदयविदारणमनसिजनखरुचिकिशुकजाले ॥ ३ ॥

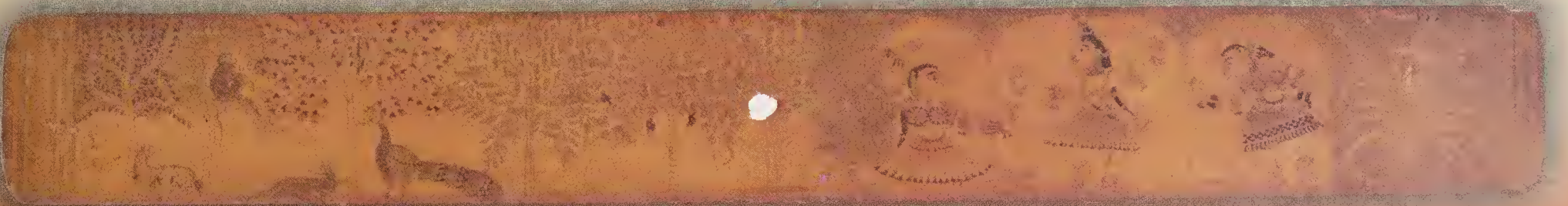
मदनमहीपतिकनकदण्डरुचिकेशरकुसुमविकासे ।
मिलितशिलीमुखपाटलिपटलकृतस्मरतूणविलासे ॥ ४ ॥

Mrugumada Sourava.....

The new fresh buds of Tamala leaves emit aroma that fills the air just like the strong scents of deer musk. The beautiful Kinsuka (Polash Flower of Forest) flowers appear like manicured nails of Manasija (Ananga), the love God and rip the hearts of the youth. Hari roams here and dances with young beauties and sports with them in the richness of spring. Oh Radha ! it is a very cruel time for forlorn lovers staying away from the loved ones.

Madana Mahipati.....

Oh Sakhi ! The gleaming bright coloured saffron stalks are as if Madana's golden spectres. The yellow Trumpet flowers (Patali) are like kanton bees , which appear like the arrow heads in the armory of Smara (God of Love). Hari roams here and dances with young beauties and sports with them in the richness of spring. Oh Radha ! it is a very cruel time for forlorn lovers staying away from the loved ones.



विगलितलज्जितजगदवलोकनतरुणकरुणकृतहासे ।
विरहिनकृन्तनकुन्तमुखाकृतिकेतकदन्तुरिताशे ॥ ५ ॥

Vigalita Lajjita.....

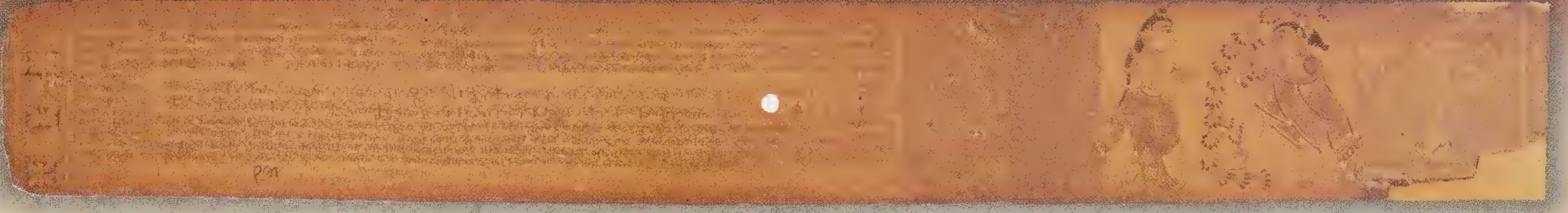
Intense erotic mood has caused all creatures to abandon modesty and shun the sense of shame. Looking at their plight, the freshly budded tender plants are smiling, though their blooms Ketaki has spiked its blossoms to stab the hearts of the lovelorn. Hari roams here and dances with young beauties and sports with them in the richness of spring. Oh Radha ! it is a very cruel time for forlorn lovers staying away from the loved one.

माधविकापरिमलललिते नवमालिकजातिसुगन्धौ ।
मुनिमनसामपि मोहनकारिणि तरुणाकारणबन्धौ ॥ ६ ॥

Madhavika Parimala.....

The sweet fragrance of the newly bloomed Madhavi, Malli, Malati, Jati which are the most beloved friends of young lovers, pervades the air, enticing and enchanting even a hermit's heart. Hari roams here and dances with young beauties and sports with them in the richness of spring. Oh Radha ! it is a very cruel time for forlorn lovers staying away from the loved ones.

[Jayadeva has gradually effected the change of colour and fragrance through the above four verses. The red of Polasha has been replaced by the saffron of Nageswar, the dull yellow of Trumpet (Patali), bright yellow of Ketaki and finally the white of Madhavi, Mali, Malati and Jati. The aroma has been changed to perfume to fragrance and finally to strong scent.]



स्फुरदतिक्लतापरिरम्भणमुकुलितपुलकितचूते ।
वृन्दावनविपिने परिसरपरिगतयमुनाजलपूते ॥ ७ ॥

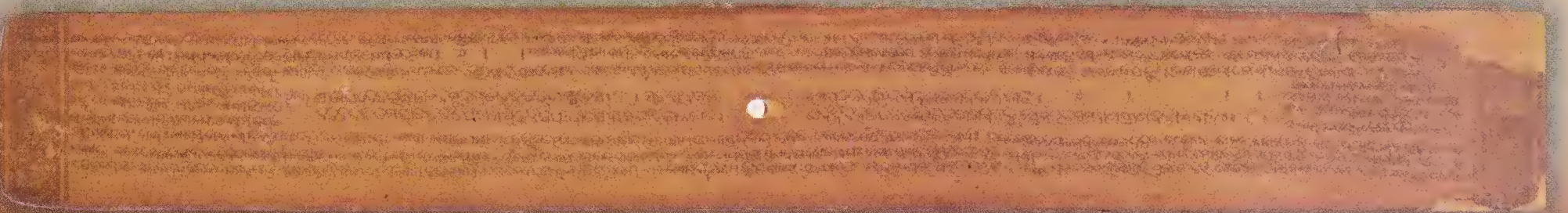
श्रीजयदेवभणितमिदमुदयति हरिचरणस्मृतिसारम् ।
सरसवसन्तसमयवनवर्णनमनुगतमदनविकारम् ॥ ८ ॥

Sphuradati Mukta Lata.....

The budding mango trees feel thrilled and tremble with pleasure due to the firm embrace and entwining of the freely swinging delicate vines of the creepers (Madhavi Lata). Oh Sakhi ! I saw the forest of Vrindavana, which has been consecrated with the girdling water of meandering Yamuna river feels holier. Hari roams here and dances with young beauties and sports with them in the richness of spring. Oh Radha ! it is a very cruel time for forlorn lovers staying away from the loved ones.

Shri Jayadeva Vanita.....

Shri Jayadeva joyously sings this song, which evokes the potent memory of Hari's feet. He has described the spring time beauty of forests, which; with vernal colour; fragrance and cool breeze; stimulates the senses of pleasure and the erotic mood is heightened by the presence of the lover. Hari roams here and dances with young beauties and sports with them in the richness of spring. Oh Radha ! it is a very cruel time for forlorn lovers staying away from the loved ones.



दरविदलितमल्लीवल्लीचञ्चत्पराग-
प्रकटितपटवासैर्वासयन् काननानि ।
इह हि दहति चेतः केतकीगन्धबन्धुः
प्रसरदसमबाणप्राणवद्गन्धबाहः ॥ ८ ॥

Darvidalita Malliballi.....

[After highlighting the stimulant effects of colour and fragrance in the previous verses, Jayadeva touches upon the delicate pollen dust (Paraga), a stronger stimulant, which evokes the Vibhavas of "Bipralambha Sringar"]

The strongly scented pollen dust ; emanating from the newly blossomed Malli (Jasmine) Lata ; permeate the air ; filling the forests with fragrance. The spring breeze from the south, a friend of Ketaki scent which is very intimate to Kamadeva (God of Love) blows touching and tormenting everyone here.

उन्मीलन्मधुगन्धलुब्धमधुपव्याधूतचूताङ्कुर-
क्रीडत्कोकिलकाकलीकलकलैरुद्गीर्णकर्णज्वराः ।
नीयन्ते पथिकैः कथंकथमपि ध्यानावधानक्षण-
प्राप्तप्राणसमासमागमरसोल्लासैरमी वासराः ॥ ९ ॥

Unmilana Madhu.....

In spring time, with numerous mango trees in bloom, the smell of honey permeate the air which attract the wanton bees. The honey greedy bees swarm around the mango shoots with their frisky touch in sucking honey. The Mango branches quiver and sway. The cuckoos crowd the trees ; and noisily frolic about the thick foliage. The singing of the cuckoos in the melodious voice causes a fevered state in the minds of the lonely travelers making them sick with desire and arouses the sweet memory of their beloved ones. They spend the hard days in trance mediating upon the pleasure of future reunion with their sweet hearts.



अनेकनारीपरिरम्भसम्भ्रम-
स्फुरन्मनोहारिविलासलालसम् ।
मुरारिमारादुपदर्शयन्त्यसौ
सखी समक्षं पुनराह राधिकाम् ॥ १० ॥

॥ चतुर्थः प्रबन्धः ॥

(रामकरीरागेण गीयते)

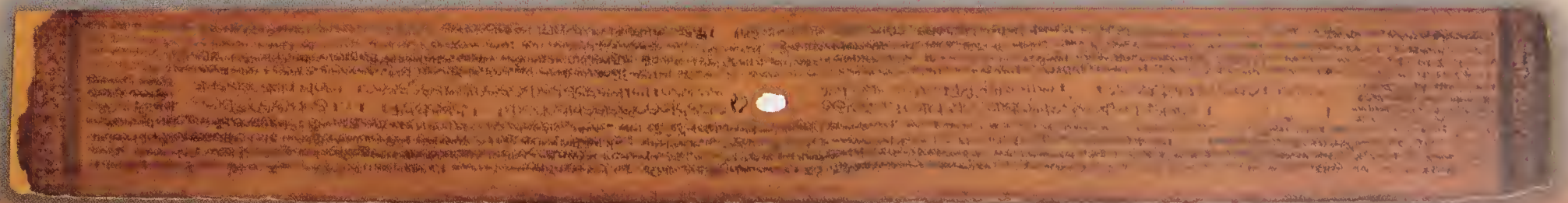
चन्दनचर्चितनीलकलेवरपीतवसनवनमाली
केलिचलन्मणिकुण्डलमण्डितगण्डयुगः स्मितशाली ।
हरिरिह मुग्धवधूनिकरे,
विलासिनि विलसति केलिपरे ॥ ध्रुवम् ॥ १ ॥

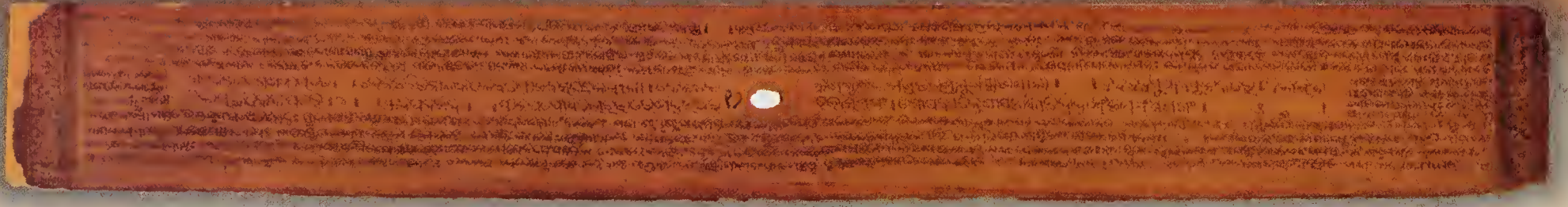
Song-4

Aneka nari Parirambha.....

Once again Sakhi draws the attention of Radha, I witnessed, from a distance, Murari (The victor of Mura), surrounded by a bevy of richly endowed enchanting women, who are masters in the art of love. Their loving embrace has aroused in Krishna a blind desire for enjoying the erotic love game.

Sporting a garland of wild flowers, robed in yellow silk smeared with sandal balm on his blue body. Hari smiles beautifully. Bedecked earpendants dangle about his cheerfully cheeks Hari revels being enticed by the beautiful damsels of gopa.



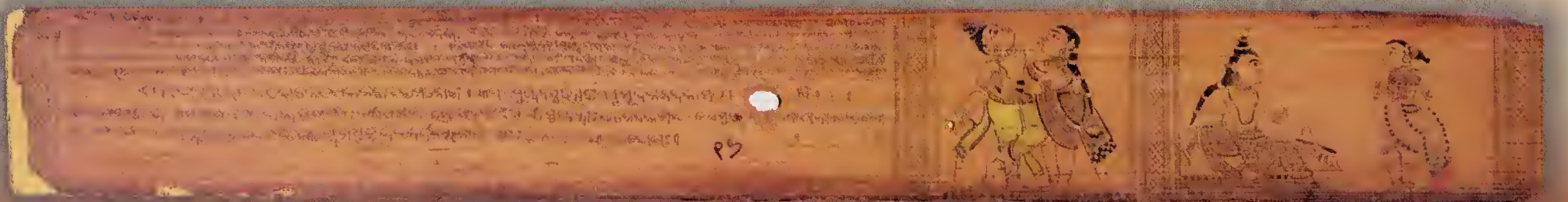


पीनपयोधरभारभरेण हरिं परिरभ्य सरागम् ।
गोपवधूरनुगायति कचिदुदञ्चितपञ्चमरागम् ॥ २ ॥

One Gopi (Cowherdess) endowed with a well formed body and rounded heavy breasts, embraces Hari lovingly and sings melodiously in his praise a tender love song in the exciting fifth note. Hari revels here being enticed by the beautiful damsels of Gop who seduce him to play.

कापि विलासविलोलविलोचनखेलनजनितमनोजम् ।
ध्यायति मुग्धवधुरधिकंमधुसूदनवदनसरोजम् ॥ ३ ॥

Another charming innocent lass lured by the wanton quivering look of his mischievous eyes, meditates intently and contemplates on the enchanting lotus-face of Madhusudan (killer of demon Madhu). Hari revels.



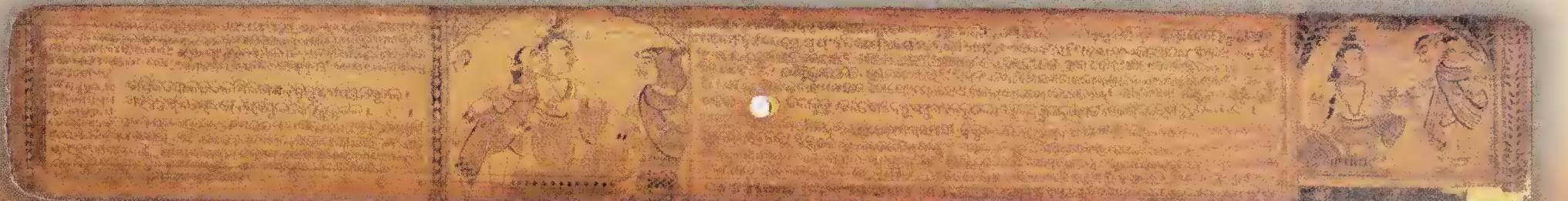


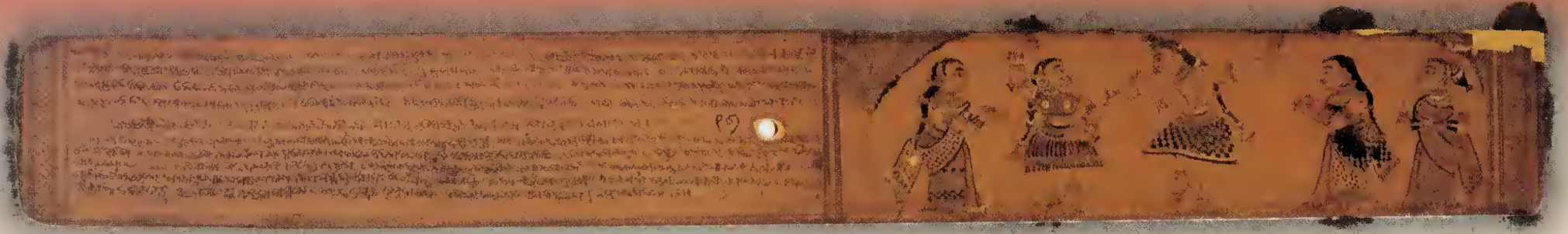
कापि कपोलतले मिलिता लपितुं किमपि श्रुतिमूले ।
चारु चुचुम्ब नितम्बवती दयितं पुलकैरनुकूले ॥ ४ ॥

केलिकलाकुतुकेन च काचिदमुं यमुनाजलकूले ।
मञ्जुलवञ्जुलकुञ्जगतं विचकर्ष करेण दुकूले ॥ ५ ॥

Another beauty, with shapely curving wide hips, swinging and leaning, brings her face close to the ear of beloved Krishna, as if to whisper secrets but plants an ecstatic kiss on his charming and chubby cheek. Hari revels. . . .

At the bank of river Yamuna one girl with curiosity to explore and experience the art of Krishna's love drags him by his clothes with her hand and pulls him towards a thicket of reeds Hari revels.



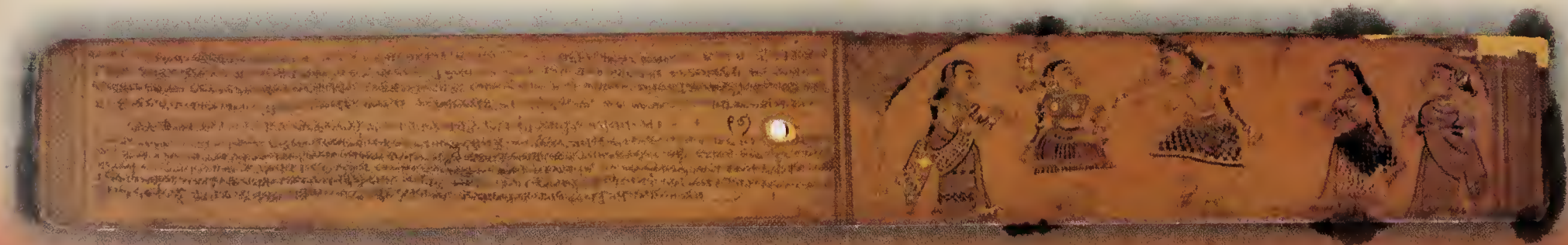


करतलतालतरलवलयावलिकलितकलस्वनवंशे ।
रासरसे सहनृत्यपरा हरिणा युवतिः प्रशशंसे ॥ ६ ॥

शिलष्यति कामपि चुम्बति कामपि कामपि रमयति रामाम् ।
पश्यति सस्मितचारुपरामपरामनुगच्छति वामाम् ॥ ७ ॥

Hari enjoys his Rasa (dancing in circles with clapping and singing) with the bevy of young Gopi dancers. He praises, in particular, a sensuous lass, who, through the rhythmic clapping of her hands and jingling of her pack of rapt bangles produces an extremely sweet tone that merges perfectly with the nectarine melody and soft low note of his flute. Hari revels. . . .

In course of dalliance, Hari pleases the young girls by filling their hearts with intoxicating love. He hugs one, he kisses another, and he caresses one dark beauty but stares at another's suggestive smiles and mimics a willful and obstinate dame following her fondly Hari revels. . . .



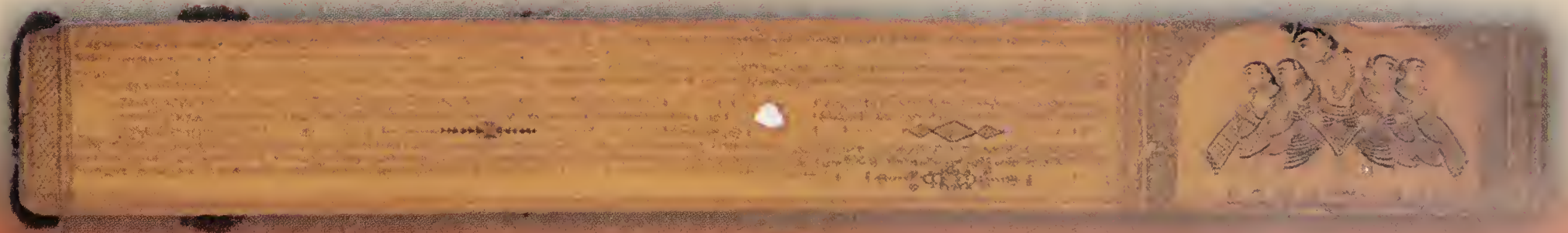


श्रीजयदेवकवेरिदमद्भुतकेशवकेलिरहस्यम् ।
वृन्दावनविपिने ललितं वितनोतु शुभानि यशस्यम् ॥ ८ ॥

विश्वेषामनुरञ्जनेन जनयन्नानन्दमिन्दीवर-
श्रेणीश्यामलकोमलैरुपनयन्नङ्गैरनङ्गोत्सवम् ।
स्वच्छन्दं व्रजसुन्दरीभिरभितः प्रत्यङ्गमालिङ्गितः
शृङ्गारः सखि ! मूर्त्तिमानिव मधौ मुग्धो हरिः क्रीडति ॥ ११ ॥

Jayadeva has composed this wondrous and divine song depicting the mysterious love play of Keshava with a bevy of young women in the forests of Vrindavana. Let this bring benediction to all and let it be auspicious for the singers and listeners and enhance their fame and fortune. Let its celebration spread Krishna's favour. Hari revels.

To bestow pleasure bliss and happiness on all mortals in this universe, out of kindness and intense affection for them, the lotus eyed creator; Hari having a dark blue body with tender limbs has occasioned the celebration of Ananga Utsava (the festival of god of love). The beauties of Vraja the unfearing damsels entwine and embrace his limbs and caress his body uninhibitedly and freely. In this spring time, Sringer (the sentiment of love), has been embodied in him and he plays as the erotic love incarnate.





अद्योबत्सङ्गवसद्भुजङ्गकवलक्लेशादिवेशाचलं
 प्रालेयप्लवनेच्छयानुसरति श्रीखण्डशैलानिलः ।
 किञ्च स्निग्धरसालमौलिमुकुलान्यालोक्य हर्षोदया-
 दुन्मीलन्ति कुहुःकुहुरिति कलोत्तालाःपिकानां गिरः ॥ १२ ॥

द्वितीयः सर्गः

॥ अक्लेशकेशवः ॥

विहरति वने राधा साधारणप्रणये हरौ
 विगलितनिजोत्कर्षादीर्घ्यावशेन गतान्यतः ।
 क्वचिदपि लताकुञ्जे गुञ्जन्मध्वतमण्डली-
 मुखरशिखरे लीना दीनाप्युवाच रहः सखीम् ॥ १ ॥

CANTO-II Aklesha Keshaba

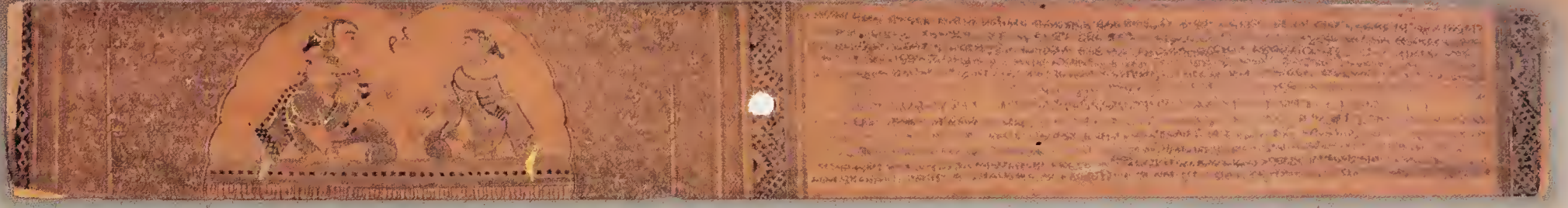
Kesava the blessed one

The wind blowing from the Sandal wood forests in the South tormented by the fiery poisonous breath of the serpents of the Srikhanda hills blow to take a cool bath in the snow capped mountain peaks of the North.

Another wondrous sight is the appearance of slightly opened delicate blossoms at the top of Mango trees. The combined joyful cries of several Cuckoos produce a ceaseless sweet melody of highest notes, when they spy the buds on the tips of the smooth mango branches.

Hari revels and roams with the Gopis in the forests of Vrindavana. Seeing this Radha is badly hurt as her hold on him is loosened by his casual love for all; without any depth and intensity. She is stung by envy and retreats to her hideout in the thicket, with the pride of superiority and jealousy in heart. Even in her thicket of wild vines she is disturbed by the humming sound of a swarm of wanton bumble bees. Depressed by her separation from Krishna, feeling forlorn and lost, she opens up her mind to a companion and whispers secrets to her.





॥ पञ्चम प्रबन्धः ॥

(गुर्जररागेण गीयते)

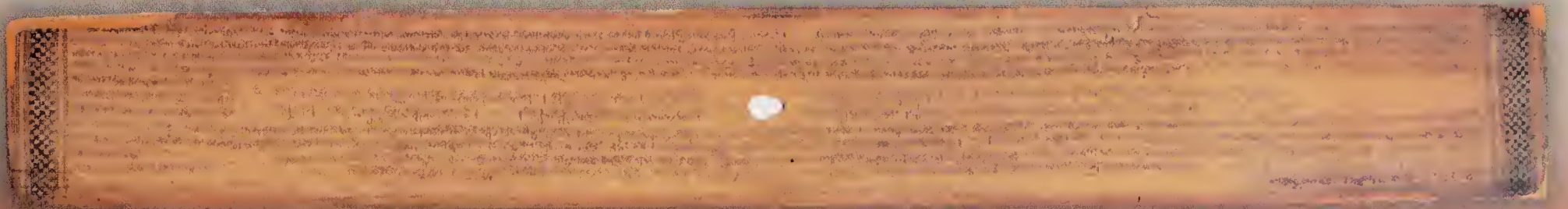
सञ्चरदधरसुधामधुरध्वनिमुखरितमोहनवंशम् ।
चलितदृगञ्चलचञ्चलमौलिकपोलविलोलवतंसम् ॥
रासे हरिमिह विहितविलासम्,
स्मरति मनो ममकृतपरिहासम् ॥ ध्रुवम् ॥ १ ॥

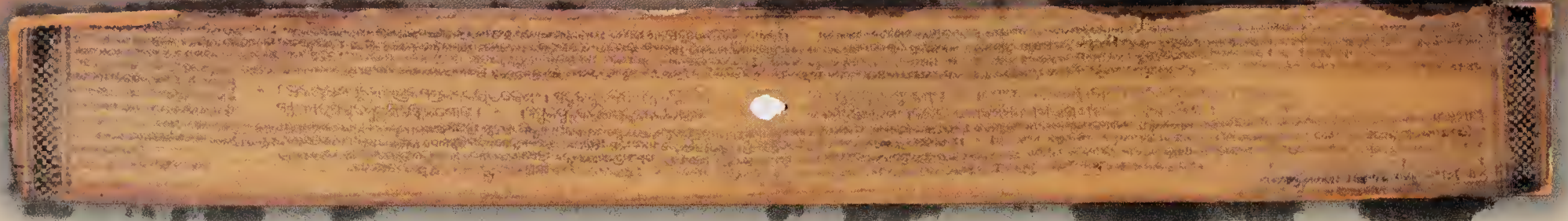
चन्द्रकचारुमयूरशिखण्डकमण्डलवलयितकेशम् ।
प्रचुरपुरन्दरधनुरनुरञ्जितमेदुरमुदिरसुवेशम् ॥ २ ॥

Song-5

Sweet notes from his alluring flute are like nectar flowing from his lips. His restless wanton eyes glance and when his head sways bejewelled earrings sway from side to side against his charming cheeks to the tune of his flute. While Hari luxuriates here in his love dance, my heart recalls Hari playing seductively with me laughing and mocking.

The curly locks of hair on his head, are done into wavy swirls in semicircle and are decorated with resplendent circles of peacock plumes and the bright mark of half moon on his forehead. The fine multi-coloured cloth on his cloud dark body beats in its pageantry the spectacular colours of a full blown rainbow. While Hari.



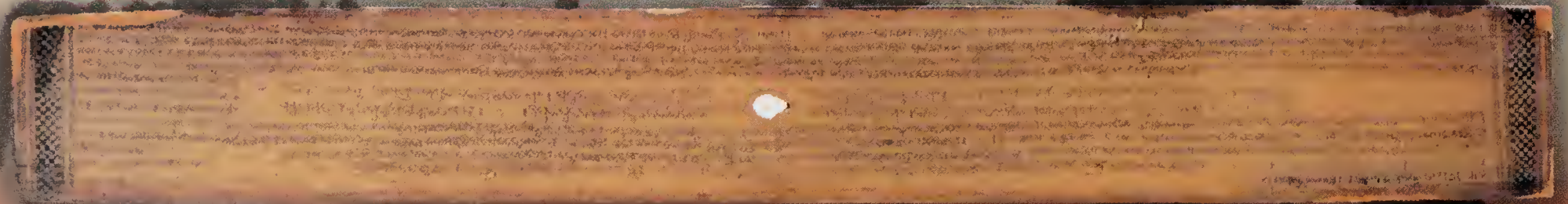


गोपकदम्बनितम्बवतीमुखचुम्बनलम्बितलोभम् ।
बन्धुजीवमधुराधरपल्लवमुल्लसितस्मितशोभम् ॥ ३ ॥

विपुलपुलकभुजपल्लववलयितवल्लवयुवतिसहस्रम् ।
करचरणोरसि मणिगणभूषणकिरणविभिन्नतमिस्रम् ॥ ४ ॥

Hari craves and cherishes an unending desire to kiss the mouths of all the broad and heavy hipped beauties of Gop. While Hari waits under the Kadamba tree brilliant smiles flash from the ruby red buds of his sweet rosy lips. While Hari.

By his enthralled and ecstatic great arms he encircles a thousand beauties. Jewel rays radiating from his hands and feet and chest dispel the darkness of the night. While Hari.



जलदपटलचलदिन्दुविनिन्दकचन्दनतिलकललाटम् ।
पीनपयोधरपरिसर मर्दननिर्दयहृदयकपाटम् ॥ ५ ॥

The brightness of the full moon, moving over dark clouds, is slighted by the moonshaped brow mark of sandal paste on the dark blue forehead of Krishna. He mercilessly presses the large rounded solid and pointed breasts of Gopis against the wall of his hand and manly chest. While Hari.

मणिमयमकरमनोहरकुण्डलमण्डितगण्डमुदारम् ।
पीतवसनमनुगतमुनिमनुजसुरासुरवरपरिवारम् ॥ ६ ॥

A pair of beautifully crafted crocodile (Makar) shaped earrings, studded with a variety of precious jewels, adorn his charming and sublime cheeks. Enticed by his golden yellow coloured, bright robes, draping his dark body, retinue of men, sages, gods and demons eagerly follow him meekly and serve him. While Hari.

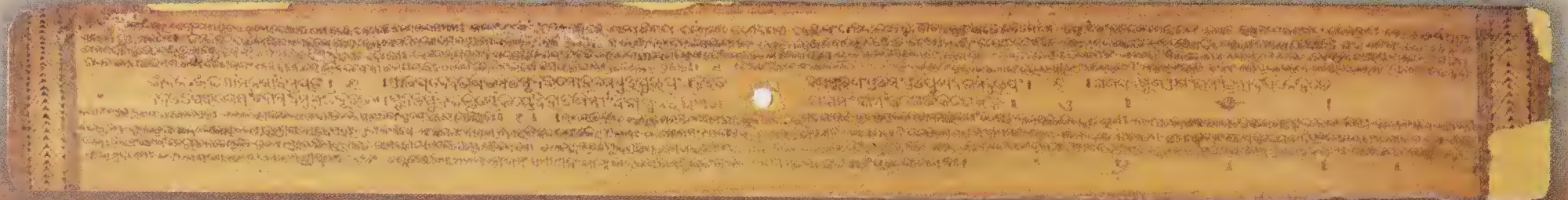


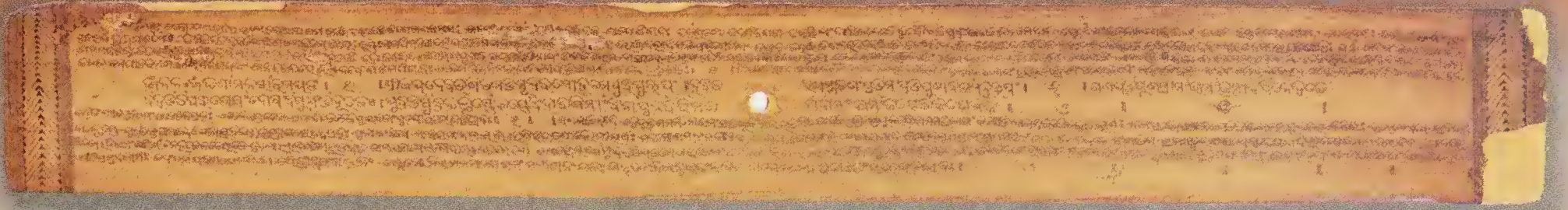
विशदकदम्बतले मिलितं कलिकलुषभयं शमयन्तम् ।
मामपि किमपि तरङ्गदनङ्गदृशा मनसा रमयन्तम् ॥ ७ ॥

श्रीजयदेवभणितमति सुन्दर मोहनमधुरि पुरूपम् ।
हरिचरणस्मरणं प्रति सम्प्रति पुण्यवतामनुरूपम् ॥ ८ ॥

Hari meets me under the brightly shaded Kadamba and quells my fear of evil dark times. His amorous glance delights me deeply and divinely. His love laden sensuous looks like the looks of Ananga, the good of love radiate wayer of passion that excite my heart. While Hari.

Shri Jayadeva has composed this nice song describing the unearthly charm and bewitching beauty of Krishna. It will inspire the virtuous singers and righteous men to remember Hari all the time and to focus their mind at His sacred feet for His blessings. While Hari.





गणयति गुणग्रामं भ्रामं भ्रमादपि नेहते
 बहति च परितोषं दोषं विमुञ्चति दुरतः ।
 युवतिषु वलत्तृष्णे कृष्णे विहारिणि मां बिना
 पुनरपि मनो वामं कामं करोति करोमि किम् ॥ २ ॥

॥ षष्ठः प्रवच्यः ॥

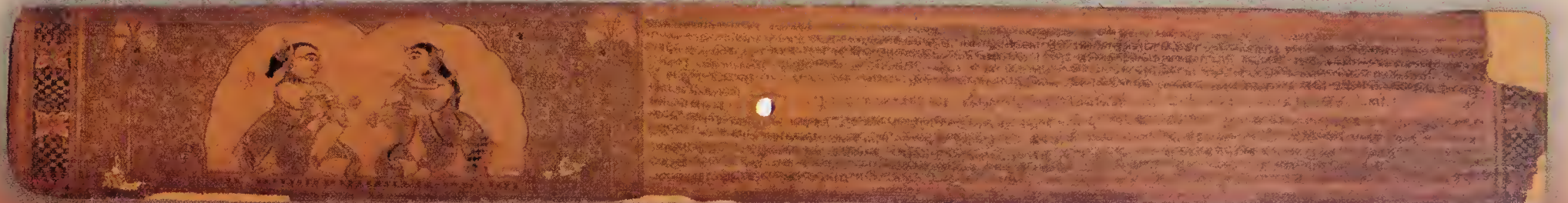
(गुण्डकरी रागेण गीयते)

निभृतनिकुञ्जगृहं गतया निशि रहसि निलीय वसन्तम् ।
 चकितविलोकितसकलदिशारतिरभसवशेन हसन्तम् ॥
 सखि हे केशिमथनमुदारं, रमय मया सह
 मदनमनोरथभावितया सविकारम् ॥ ध्रुवम् ॥ १ ॥

SONG-6

The remembrance of the Prankish ways of behaviour of him never out-
 rays the modesty and instead feels a thrilling joy. Even at the time he runs
 away with beautiful ladies leaving me alone, my heart pines with eternal
 joy. What else Can I do ?

I reached the lonely forest hut where he is lying secretly at night.
 With trembling and expectant eyes he laughs in a mood of passion and flings
 lascivious smiles in all directions. Friend, bring the sublime subduer and
 tormentor of Kesi to satiate my desire to revel with him as I have gone mad
 waiting for his fickle love to change.

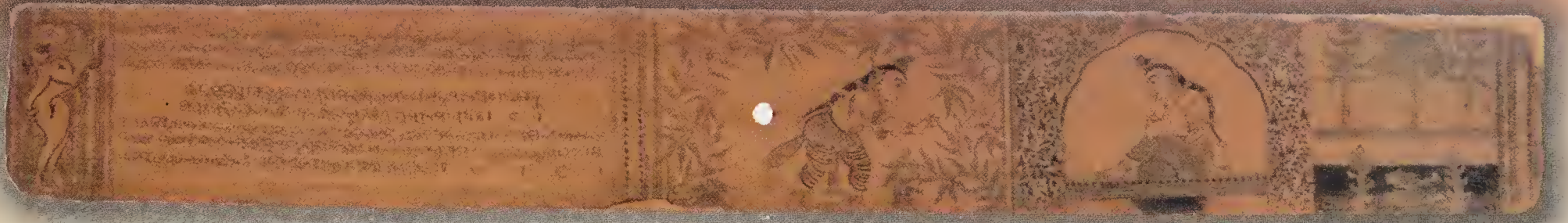


प्रथमसमागमलज्जितया पटुचाटुशतैरनुकूलम् ।
मृदुमधुरस्मितभाषितया शिथिलीकृतजघनदुकूलम् ॥ २ ॥

किशलयशयननिवेशितया चिरमुरसि ममैव शयानम् ।
कृतपरिरम्भणचुम्बनया परिरभ्य कृताधरपानम् ॥ ३ ॥

I shy from him and blush in utter shame when we met first. He cajoles me and coaxes me with many flattering words. I smile at him tenderly when he loosens the silken cloth on my hips.

I fall on the body of tender ferns and he lies for ever on my breasts. I embrace him and wildly kiss him. He clings to me suckling my lips.

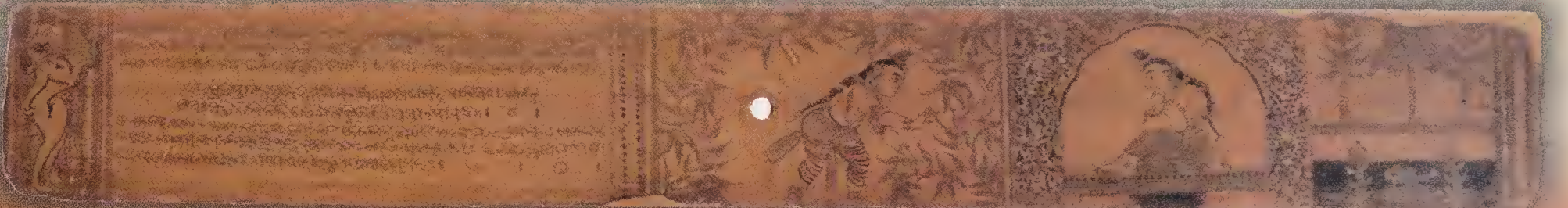


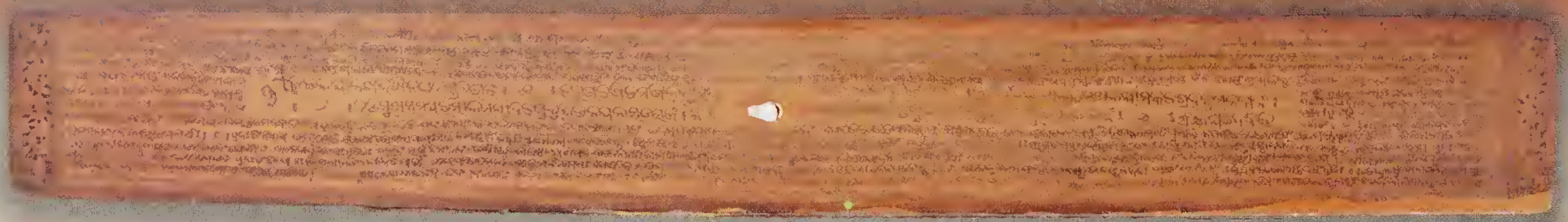
अलसनिमीलितलोचनया पुलकावलिललितकपोलम् ।
श्रमजलसकलकलेवरया वरमदनमदादतिलोलम् ॥ ४ ॥

I lie lazily with my eyes closed and I feel his flesh quiver on his cheek.
When he is shaking and trembling, intoxicated with love, my body is
soaked moist with sweat

कोकिलकलरवकूजितया जितमनसिजतन्त्रविचारम् ।
शलथकुसुमाकुलकुन्तलया नखलिखितघनस्तनभारम् ॥ ५ ॥

I cooed like a cuckoo marvelling at the mastery of his art of love making. My
hair becomes a tangle of witted flower blossoms and my breasts wear his nail
marks.



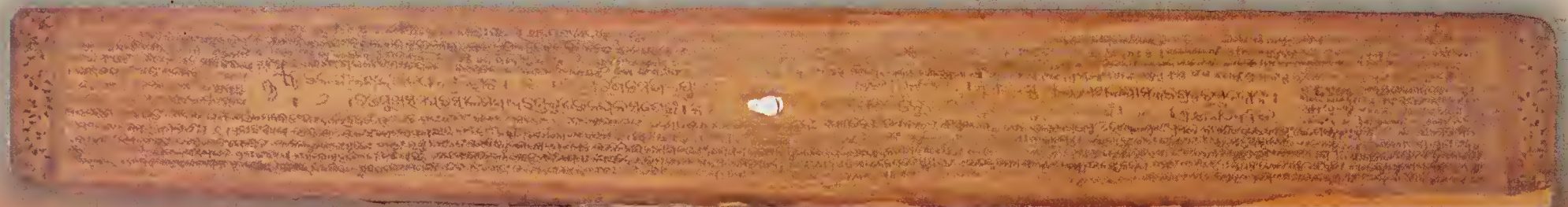


चरणरणितमणिनूपुरया परिपूरितसुरतवितानम् ।
मुखरविशृङ्खलमेखलया सकचग्रहचुम्बनदानम् ॥ ६ ॥

As he reaches the height in the frenzied orgy of passion my bejeweled anklets ring and at my feet in the frenzied orgy of passion. My girdle belt falls noisily with a clamour as he draws back my hair to stamp a kiss on me.

रतिसुखसमयरसालसया दरमुकुलितनयनसरोजम् ।
निःसहनिपतिततनुलतया मधुसूदनमुदितमनोजम् ॥ ७ ॥

After the act of love I lie contented and Madhusudan lies with his lotus eyes half open. My numbed body lies like a limp vine and Madhusudan is resting delighted in my love.



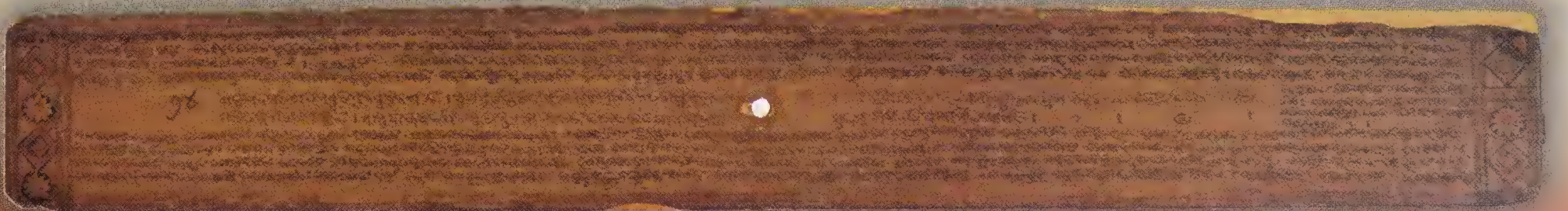


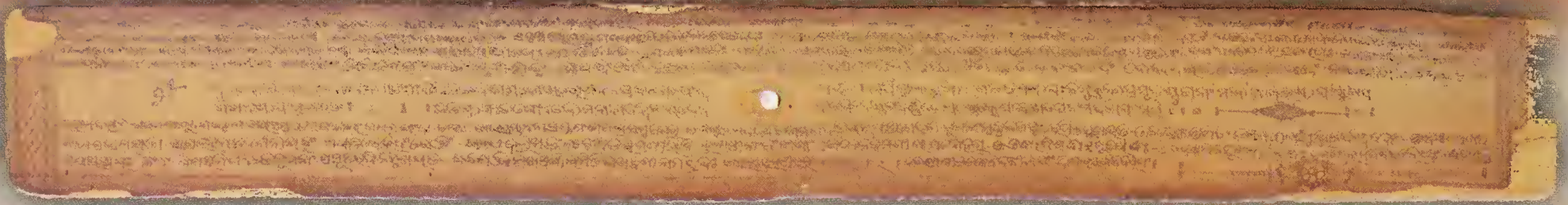
श्रीजयदेवभणितमिदमतिशयमधुरिपुनिधुवनशीलम् ।
सुखमुत्कण्ठितगोपबधूकथितं वितनोतु सलीलम् ॥ ८ ॥

Jayadev Sings devoutly about Radha's fantasy of making love with Madhusudan. Let the story of love lorn Radha. Shower happiness on all and spread joy all around.

हस्तस्त्रस्तविलासवंशमनृजुभ्रूवल्लिमद्वल्लवी-
बृन्दोत्सारिदृगन्तवोक्षितमतिस्वेदार्द्रगण्डस्थलीम् ।
मामुद्वीक्ष्य विलक्षित स्मितसुधामुग्धाननं कानने
गोविन्दं ब्रजसुन्दरीगणवृतं पश्यामि हृष्यामि च ॥ ३ ॥

The enchanting flute in his hand fell off his hands when he saw me watching him playing in the forest in a crowd of Braja beauties. He was soaked with the sweat of love wetting his cheeks. He stood nonplused with his bewildered face wearing an incredulous smile. I enjoyed with all my heart seeing his pitiful plight and felt the joy of desire.





दूरालोकस्तोकस्तवकनवकाशोककलितिका
विकासः कासारोपवनपवनोऽपि व्यथयति ।
अपि भ्राम्यद् भृङ्गीरणितरमणीया न मुकुल-
प्रसूतिश्चूतानां सखि ! शिखरिणीयं सुखयति ॥ ४ ॥

तृतीयः सर्गः

॥ मुग्धमधूसूदनः ॥

कंसारिरपि संसारवासनाबन्धशृङ्खलाम् ।
राधामाधाय हृदये तत्याज ब्रजसुन्दरीः ॥ १ ॥

CANTO-III

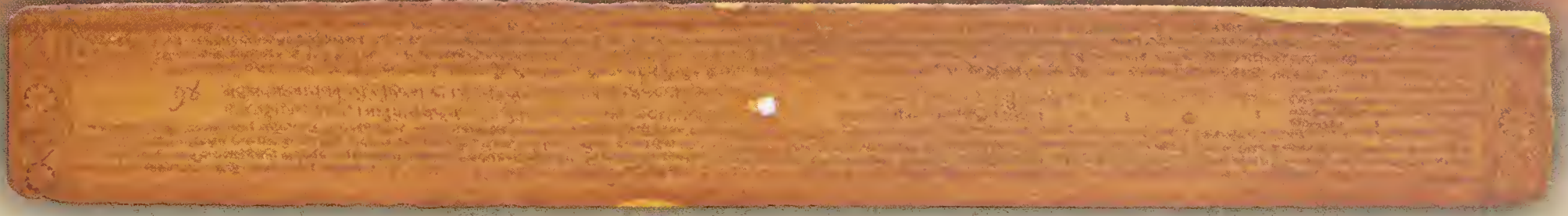
Mugdh Madhusudan

The Enraptured Krishna

The newly bloomed beautiful crimson Ashoka buds pain my eyes. Cool breeze from the lake side garden which wafts through the garden of cluster of scarlet flowers is only fanning the flames to burn me. My friend, even the melodious hum of the roaving bumble bees that roam about the clusters of new mango blossoms in high bowers does not comfort me.

Demon Kansa's foe Krishna fettered by worldly desires feels his heart as bound with chains of memories of Radha. He yearns for Radha in his heart and abandons the beautiful Gopis of Braja.





इतस्ततस्तामनुसृत्य राधिकामनङ्गबाणव्रणखिन्नमानसः ।
कृतानुतापः स कलिन्दनन्दिनीतटान्तकुञ्जै विषसाद माधवः ॥ २ ॥

॥ सप्तमः प्रबन्धः ॥

(गुर्जररीरागेण गीयते)

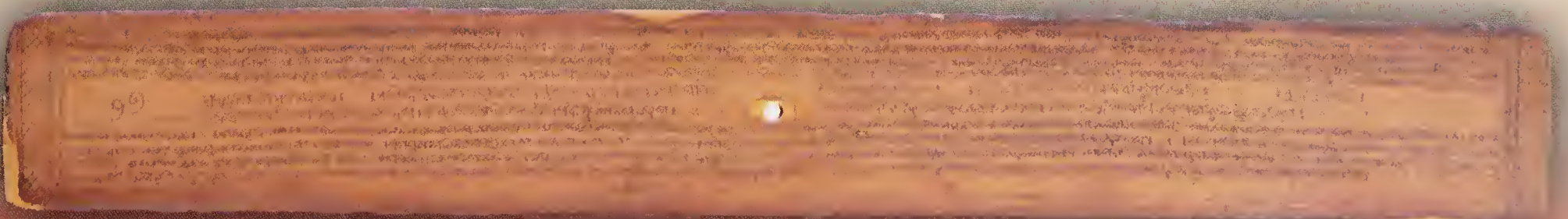
मामियं चलिता विलोक्य वृतं वधूनिचयेन ।
सापराधतया मयाऽपि न वारिताऽतिभयेन ।
हरि हरि हतादरतया गता सा कुपितेव ॥ ध्रुवम् ॥ १ ॥

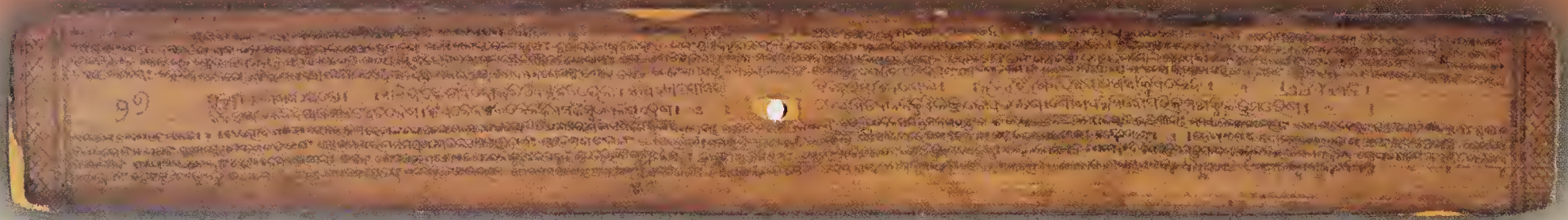
Song-7

He wanders about here and there looking for Radha in vain and arrows of love and passion pierce his weary heart. He sits in penitence with a heavy heart and suffers in the thicket on the bank of Yamuna.

She saw me surrounded by a host of women and left in a huff. In fear and shame of my own guilt I was too ashamed and too afraid to stop her.

Damm me ! it is my neglect and my wanton ways have made her leave in anger.



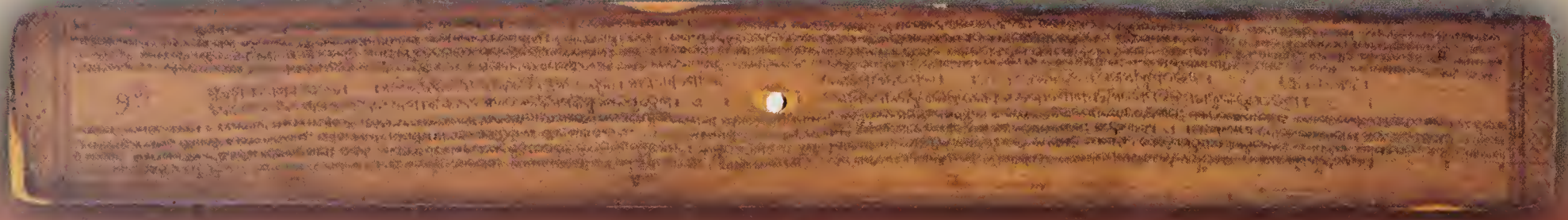


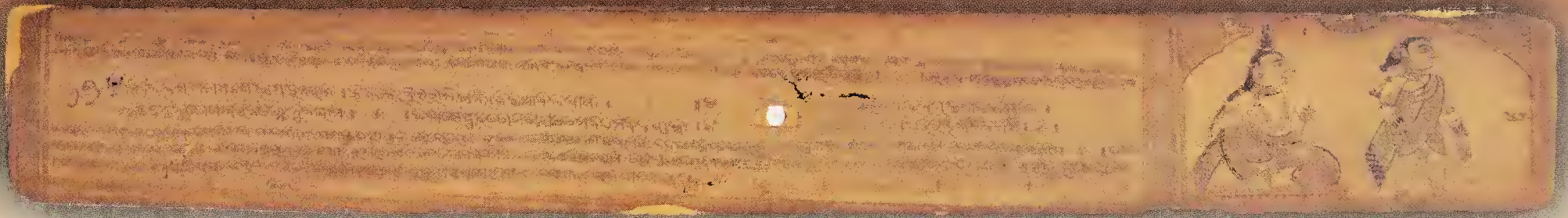
किं करिष्यति, किं वदिष्यति सा चिरं विरहेण ।
किं धनेन किं जनेन किं मम जीवितेन गृहेण ॥ २ ॥

चिन्तयामि तदाननं कुटिलभ्रूकोपभरेण ।
शोणपद्ममि वोपरि भ्रमताऽऽकुलं भ्रमरेण ॥ ३ ॥

When she feels neglected as I have deserted her this long, what will she do
and what will she say to me ? What use to me are my people and wealth
and what good to me are my home and hearth ?
Damm me ! it is ...

I can imagine how her twisted eye brows would be curving over her anger
shadowed red face that would be resembling the eager bumble bees circling
round a beautiful red lotus.
Damm me ! it is ...





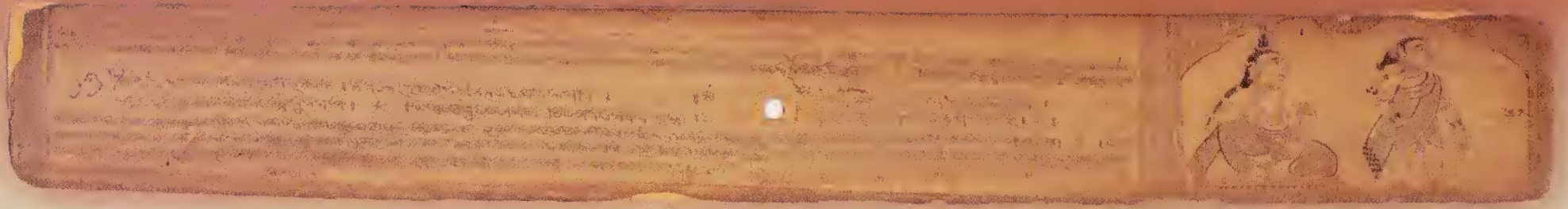
तामहं हृदि सङ्गतामनिशं भृशं रमयामि ।
किं वनेऽनुसरामि तामिह किं वृथा विलपामि ॥ ४ ॥

In my heart's sleepless state I always seek her company and I wildly enjoy
her overtures of love. Then why should I follow her now in the woodlands
and terrains and why should I wail in vain ?
Damm me ! it is ...

तन्वि ! खिन्नमसूयया हृदयं तवाकलयामि ।
तन्न वेदमि कुतो गतासि न तेन तेऽनुनयामि ॥ ५ ॥

Oh thin waisted and frail Radha I know, your heart is rent with jealousy, but how
can I beg your forgiveness and supplicate when I don't know where you are ?
Damm me ! it is ...





दृश्यसे पुरतो गतागतमेव मे विदधासि ।
किं पुरेव ससम्भ्रमं परिरम्भणं न ददासि ॥ ६ ॥

क्षम्यतामपरं कदापि तवेदृशं न करोमि ।
देहि सुन्दरि ! रमण मम मन्मथेन दुनोमि ॥ ७ ॥

I used to steal glimpses of your beauty when you strolled alone in front of my eyes. Your appearing and disappearing again haunts me and no more do I get your coveted sight. Why do you deny me winding and warm embraces that you once gave me?
Damm me ! it is ...

Oh my winsome Radha, forgive me now. I won't do this to you again Oh beautiful Radha, give me beatific vision of yours for I tremble and burn with passion of love.
Damm me ! it is ...



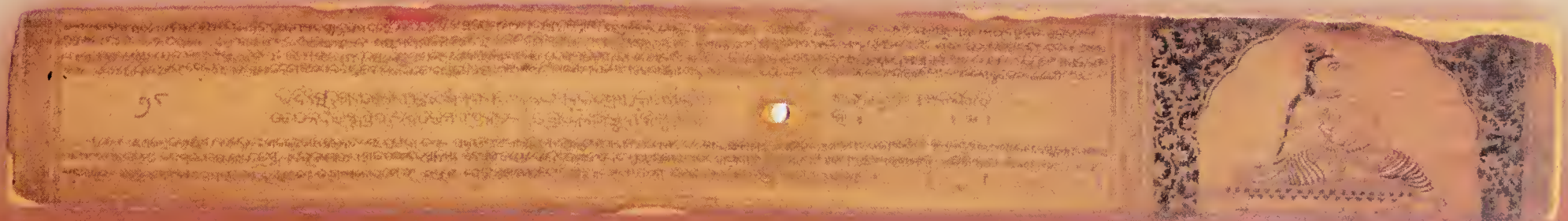


वर्णितं जयदेवकेन हरेरिदं प्रवणेन ।
किन्दुविल्व-समुद्रसम्भवरोहिणीरमणेन ॥ ८ ॥

Hari's story is painted and recounted with deep devotion and emotion by Jayadev, the poet who rises from Kenduvilva village like the moon rising out of the Sea.
Damm me ! it is ...

हृदिविसलताहारो नायं भुजङ्गमनायकः
कुवलयदलश्रेणी कण्ठे न सा गरलद्युतिः ।
मलयजरजो नेदं भस्म प्रियारहिते मयि
प्रहर न हरभ्रान्त्याऽनङ्ग क्रुधा किमु धावसि ॥ ३ ॥

It is not a necklace of snakes but lotus stalks that garland my heart. It is the petals of lily and not the glitter of the streak of poison that lends my throat the blue colour. I have smeared my lovelorn body with sandal powder and not with ash. Oh God of Love don't strike me mistaking for Shiva. Why do you rush at me in rage ?



प्राणौ मा कुरु चूतसायकममुं मा चापमारोपय
क्रीडानिर्जितविश्वमूर्च्छितजनाघातेन किं पौरुषम् ।
तस्या एव मृगीदृशो मनसिजप्रेङ्खत्कटाक्षाशुग-
श्रेणोजर्जरितं मनागपि मनो नाद्यापि संधुक्षते ॥ ४ ॥

Don't lift your arrows and fix them to your mango blossom bow aiming at me. You have defeated the whole world in this game of love. You would give no evidence of your powers by killing a weak victim like me. By the arrows of the sidelong glances of Radha's doe-like eyes my heart is already broken. I am so impelled and struck by love that nothing can arouse me now.

भ्रूचापे निहितः कटाक्षविशिखो निर्मातु मर्मव्यथां
श्यामात्मा कुटिलः करोतु कवरीभारोऽपि मारोधमम् ।
मोहं तावदयं च तन्वि तनुतां विम्बाधरो रागवान्
सद्वृत्तः स्तनमण्डलस्तवकथं प्राणैर्मम क्रीडति ॥ ५ ॥

Oh Radha ! the arrows of your glance on the bow of your eyebrows causes pain in my soft mortal core. Your black heavy and curly braid is ready to whip me to death. Your luscious cherry red lips, Oh frail and slender waisted Radha, may spread a strange delirium and make me senseless. And see how your perfectly circled breasts play mortally with my life.

तानि स्पर्शसुखानि ते च तरलाः स्निग्धा दृशोर्विभ्रमा-
स्तद्वक्त्राम्बुजसौरभं स च सुधास्यन्दी गिरां वक्रिमा ।
सा विम्बाधरमाधुरीति विषयाऽसङ्गेऽपि चेन्मानसं
तस्यां लग्नसमाधिं हन्त विरहव्याधिः कथं वर्तते ॥ ६ ॥

I remember her joyful responses to my touch, the loving quick glances and the trembling liquid movements of her eyes, fragrance from her lotus face and the sweet ambiguous stream of words from her mouth which makes one feel that like dripping honey nectar flows from her red berry lips. Even when these sensuous objects that satiate the senses and the mind are gone, my heart is in perfect union with Radha and my mind holds on to her in a trance. Why does this pang of separation then grows and the wound of her desertion deepen ?

भ्रूपल्लवं धनुरपाङ्गतरङ्गितानि
बाणा गुणः श्रवणपालिरिति स्मरेण ।
तस्यामनङ्गजयजङ्गमदेवताया-
मस्त्राणि निर्जितजगन्ति किमर्पितानि ॥ ७ ॥

Her arched brow is Kamdeva's bow. Her darting glances are his arrows. Her earlobes are his bow strips. Radha embodies the triumphant living goddess of love, with all weapons. The world is already vanquished.



चतुर्थः सर्गः

॥ सुस्निग्ध माधवः ॥

यमुनातीरवानीरनिकुञ्जे मन्दमास्थितम् ।

प्राह प्रेमभरोद्भ्रान्तं माधवं राधिकासखी ॥ १ ॥

CANTO-IV

Susnigdha Madhav

The Tender Madhusudan

Madhav sits in melancholy and waits helplessly in clump of reeds beneath the cluster of cane bowers on the Yamuna riverbank. He reels under the burden of seering passion and ardent love. Radhika's friend confides in Him thus.

॥ अष्टमः प्रबन्ध ॥

(कर्णाटरागेण गीयते)

निन्दति चन्दनमिन्दुकिरणमनुविन्दति खेदमधीरम् ।

ब्यालनिलयमिलनेन गरलमिव कलयति मलयसमीरम् ।

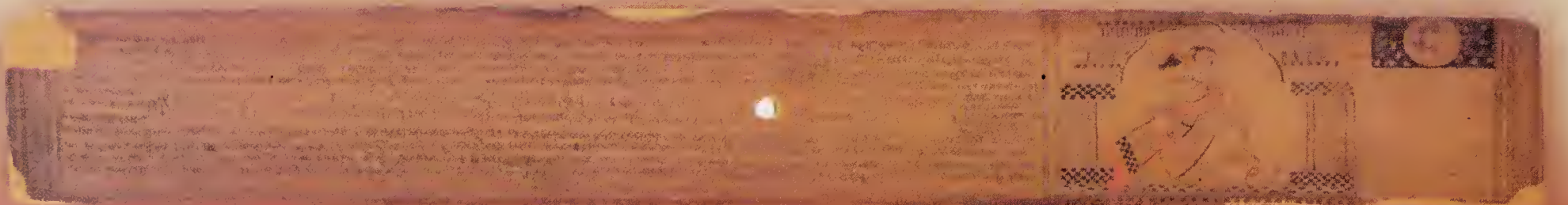
सा विरहे तव दीना, माधव ! मनसिजविशिखभयादिव

भावनया त्वयि लीना ॥ ॥ ध्रुवम् ॥ १ ॥

Song-8

Radha despises and slanders sandal balm and deems moonlight as a waste. She is confused by weariness caused due to the sorrow of separation. She feels that venom blowing with sandal mountain winds from the nest of deadly serpents scotches her being.

She is distressed and dejected by your desertion Oh Madhava. She is lost in your thought and she clings to you in fantasy seeking refuge from unkind shots of arrows from the love God.





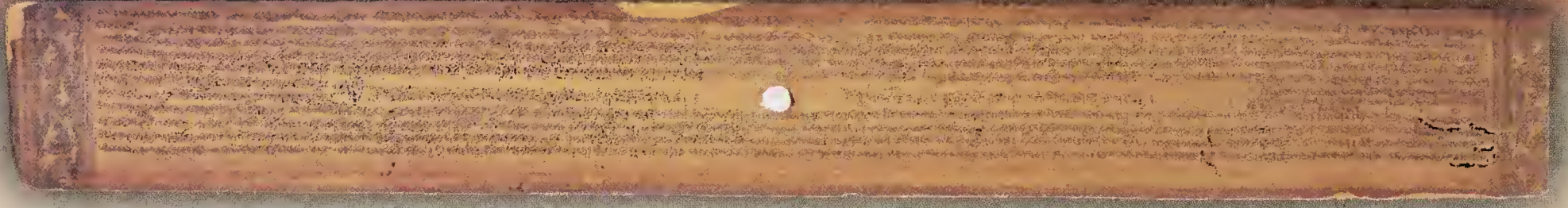
अविरत निपतित मदनशरादिव भवदवनाय विशालम् ।
स्वहृदयमर्मणि वर्म करोति सजलनलिनीदलजालम् ॥ २ ॥

She tries to protect you from the ceaseless vain of love's arrows and she shields
with care her tender mortal core with moist and wet lotus leaves.
She is distressed.....

कुसुमविशिखशरतल्पमनल्पबिलासकलाकमनीयम् । •
व्रतमिव तव परिरम्भसूखाय करोति कुसुमशयनीयम् ॥ ३ ॥

She tastefully prepares a couch studded with dove's arrows of flowers
which she would use to practise her seductive art. She lies on her flower bed as
if in prayerful penance to win the boon of joy in your embrace.
She is distressed.....



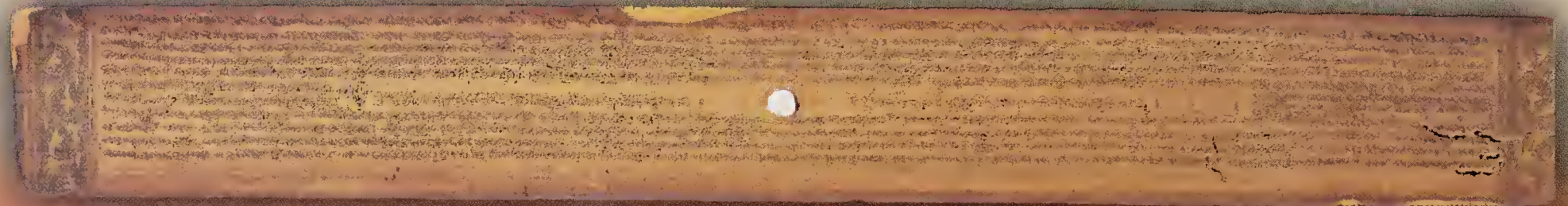


वहति च विगलित बिलोचनजलधरमाननकमलमुदारम् ।
विधुमिवविकट विधुन्तुददन्तदलनगलितामृतधारम् ॥ ४ ॥

When she raises her sublime lotus face, tears trickle from her eyes washing her pretty lotus face. These trickling tears of her face resemble the moon with nectar oozing off the cuts made by the teeth in the eclipse of Rahu. She is distressed.....

विलिखति रहसि कुरङ्गमदेन भवन्तमसमशरभूतम् ।
प्रणमति मकरमाधो विनिधाय करे च शरं नवचूतम् ॥ ५ ॥

She secretly draws your charming picture with ink made of deer musk. She draws a crocodile beneath your feet and gives you an armory of mango shoot arrows so that you resemble God of love. She worships and salutes you as such. She is distressed.....





प्रतिपदमिदमपि निगदति माधव ! तव चरणे पतिताहम् ।
त्वयिविमुखे मयि सपदि सुधानिधिरपि तनुते तनुदाहम् ॥ ६ ॥

She mumbles Madhav in every breath and cries out, "I fall at your feet, when your face turns away, even moonlight burns me and my pain grows limitless. She is distressed.....

ध्यानलयेन पुरः परिकल्प्य भवन्तमतीव दुरापम् ।
विलपति हसति विषीदति रोदिति चञ्चति मुञ्चति तापम् ॥ ७ ॥

She evokes you in deep meditation and conjures you to her sight. She laments, laughs, collapses, cries, trembles and thus relieves the burden of her pain. She is distressed.....





श्रोजयदेवभणितमिदमधिकं यदि मनसा नटनीयम् ।
हरिविरहाकुलवल्लवयुवतिसखीवचनं पठनीयम् ॥ ८ ॥

If your heart hopes to dance to the haunting and glorious songs of Jayadev,
then read the story what her friend said about Radha's suffering on Hari's
desertion.
She is distressed.....

आवासो विपिनायते प्रियसखिमालाऽपि जालायते
तापोऽपि श्वसितेन दावदहनज्वाला करालायते ।
साऽपि त्वद्विरहेण हन्त हरिणीरूपायते हा कथं
कन्दर्पोऽपि यमायते विरचयन् शार्दूलविक्रीडितम् ॥ २ ॥

In her dejection her home appears to her as a wild jungle and her band of
loving friends, a net to snare. Sighs coming out of her burning pain fuel
the flames that rage like forest fire. Forsaken by you, she is terrified like a
trapped deer. The God of Love seems to her like God of Death and his
dance appear to her as a tiger hunting its prey.





॥ नवसः प्रबन्धः ॥

(देशाख्यरागेण गीयते)

स्तनविनिहितमपि हारमुदारम् सा मनुते कृशतनुशिव भारम् ।
राधिका विरहे तव केशव ॥ ध्रुवम् ॥ १ ॥

सरसमसृणमपि मलयजपङ्कम् ।
पश्यति विषमिव वपुषि सशङ्कम् ॥ २ ॥

Song-9

An exquisite garland made of delicate festoon of flowers lying on her breasts feels like a burden to Radhika. Radhika suffers in your desertion O' Kesava and she wastes herself.

The moist sandal balm smoothed on her body is viewed by her warily for it feels like dreaded poison.
Radhika suffers.....



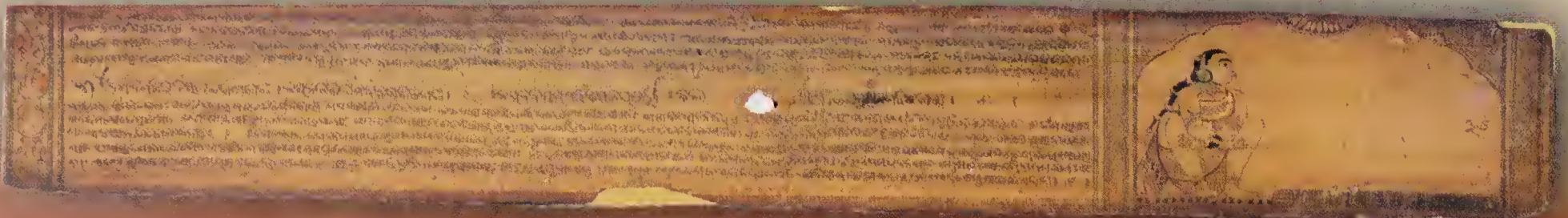


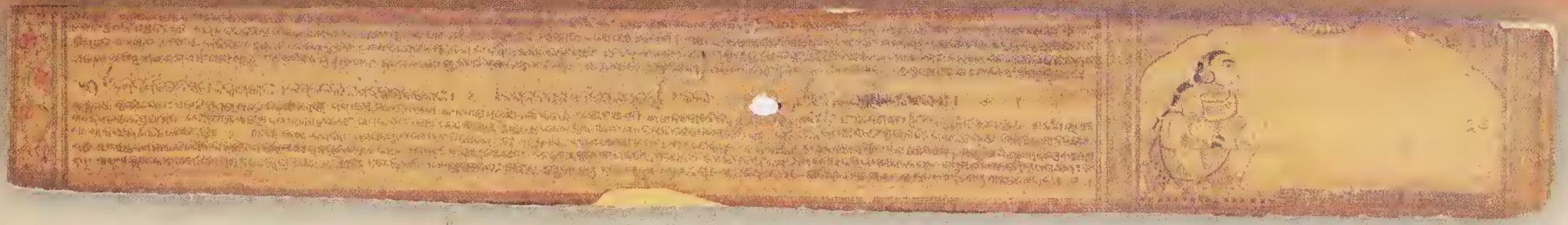
श्वसितपवनमनुपमपरिणाहम् ।
मदनदहनमिव वहति सदाहम् ॥ ३ ॥

दिशि दिशि किरति सजलकणजालम् ।
नयननलिनमिव विगलितनालम् ॥ ४ ॥

Her sighs have grown deep and long and the strong wind of her own
sighing is felt by her to be the burning fire of love and passion.
Radhika suffers.....

Her eyes are shedding tears and drenching her everywhere when she looks
around in vain in all directions. It is as if dew drops are dripping from a lotus with
broken stems.
Radhika suffers.....





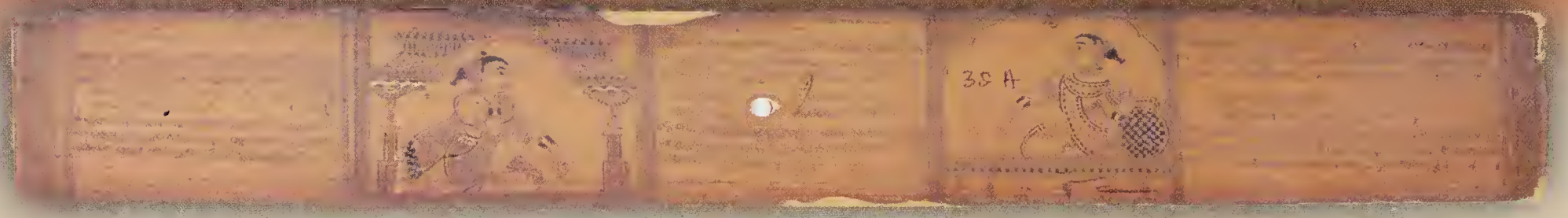
नयन-विषयमपि किशलयतल्पम् ।
गणयति विहित-हुताशविकल्पम् ॥ ५ ॥

त्यजति न पाणितलेन कपोलम् ।
बालशशिनमिव सायमलोलम् ॥ ६ ॥

When she looks at the couch made of tender leaves and shoots, she
imagines a ritual bed of fire and flames.
Radhika suffers.....

She rests her face in her palms which press against her cheek and it
looks like an evening crescent moon, low and dejected.
Radhika suffers.....





हरिरिति हरिरिति जपति सकामम् ।
विरहविहितमरणेव निकामम् ॥ ७ ॥

श्रीजयदेवभणितमिति गोतम् ।
सुखयतु केशवपदमुपनीतम् ॥ ८ ॥

In your harsh neglect and cold desertion she senses as if she is destined to die and she chants passionately “Hari, Hari” with deep devotion.
Radhika suffers.....

Let the singing of Jayadev’s song enshrining the name of Keshav give pleasure and bring happiness to the worshippers at Krishna’s feet.
Radhika suffers.....



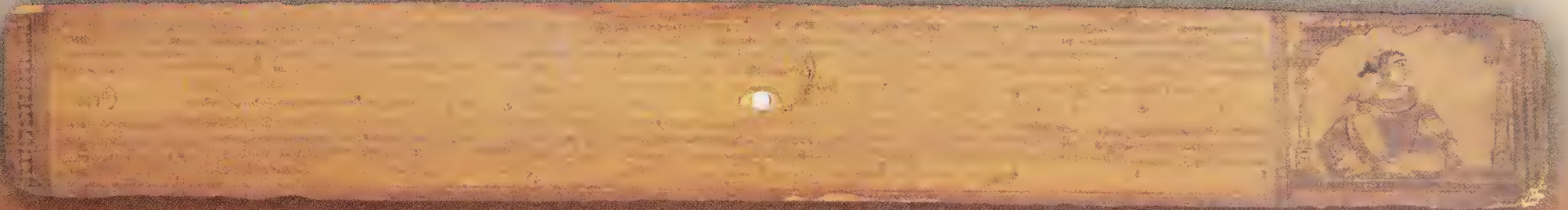


सा रोमाञ्चति सीत्करोति विलपत्युत्कम्पते ताम्यति
 ध्यायत्युद्धमति प्रमीलति पतत्युद्याति मूर्च्छत्यपि ।
 एतावत्यतनुज्वरे वरतनुर्जीवेन्न किं ते रसात्
 स्वर्वेद्यप्रतिम ! प्रसीदसि यदि त्यक्तोऽन्यथा हस्तकः ॥ ३ ॥

She bristles with pain, weeps trembles and closes her eyes. She sucks in breath, gasps and her skin creeps and her colour fades. She broods deep, reels, stammers, falls, raises herself and then faints. When fevers of passion raise so high a beautiful frail girl like Radha can only recover by your charm if you sympathize for her. Oh Keshav ! You either be the healer, or forsake her and cause her death.

स्मरातुरां दैवतवैद्यहृद्य-
 त्वदङ्गसङ्गामृतमात्रसाध्याम् ।
 विमुक्तवाधां कुरुषे न राधा-
 मुपेन्द्रबज्रादपि दारुणोऽसि ॥ ४ ॥

You are the divine physician of her heart. Only you know the Radha's love-sickness. This love-sick girl can only be healed by your love elixir. Oh Krishna free Radha from her torment, lest you would be known as crueler than the dreaded thunder bolt of Indra.





कन्दर्पज्वरसंज्वरातुरतनोराश्चर्यमस्याश्चिरं
चेतश्चन्दनचन्द्रमः कमलिनीचिन्तासु सन्ताप्यति ।
किन्तु क्लान्तिवशेन शीतलतरं त्वामेकमेव प्रियं
ध्यायन्ती रहसि स्थिता कथमपि क्षीणा क्षणं प्राणिति ॥ ५ ॥

क्षणमपि विरहः पुरा न सेहे
नयननिमीलनखिन्नया यया ते ।
श्वसिति कथमसौ रसालशाखां
चिरविरहेण विलोक्य पुष्पिताग्राम् ॥ ६ ॥

Radha thinks of sandal balm, lotus pools, moonlight. These thoughts and visions appear as mirages to her while her body lie sick from the smoldering fever of love. She lies wasted and exhausted and seethes in passion as her heart suffers a strange slow suffocation when thus she leaves in pain moment by moment and earnestly pray for you. In her meditation she feels secretly revived and breathing life by the thought of the cool body of her solitary lover.

Even a moment's separation during the wink on your eyes had seemed unbearable to her. If you close your eyes even for a moment she has despaired finding your neglect in love unbearable. Now when she watches the enticing flowers on the tips of mango branches how will she live through this long desertion.





पञ्चमः सर्गः

(साकांक्षपुण्डरीकः)

अहमिह निवसामि याहि राधा-
मनुनयमद्वचनेन चानयेथाः ।
इति मधुरिपुणा सखी नियुक्ता
स्वयमिदमेति पुनर्जगाद राधाम् ॥ १ ॥

॥ दशमः प्रबन्धः ॥

(देशीवराडी रागेण गीयते)

वहति मलयसमीरे मदनमुपनिधाय ।
स्फुटति कुसुमनिकरे विरहिहृदयदलनाय ।
तव विरहे वनमाली सखि सीदति ॥ ध्रुवम् ॥ १ ॥

CANTO-V

Sakankhya Pundarikakhya

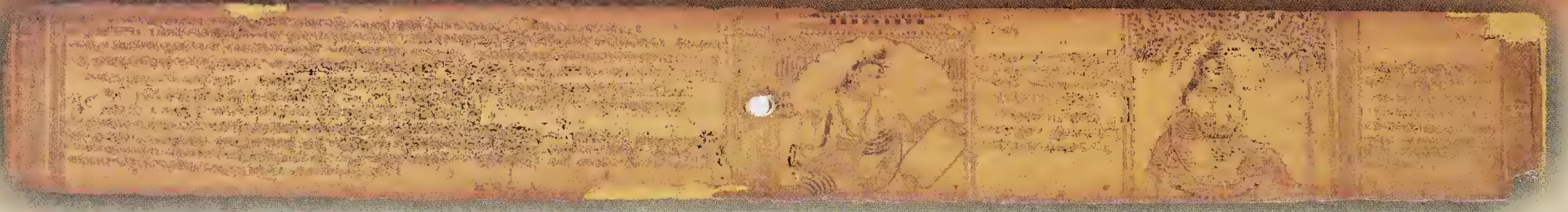
Lotus eyed Krishna longing for Love

Krishna tells Gopi, "I will stay here and you go to Radha. Entreat and appease her with my words and bring her to me." Radha's friend as commanded by Madhusudan went to repeat his words to Radha.

Song-10

Sakhi tells Radha – the vernal breeze from the sandal wood mountain blows spreading passion as if conspiring with the love God. The blossoms bloom in plenty to rend lovelorn hearts of deserted lovers. Oh friend ! Banamali (Krishna) suffers in your desertion.





दहति शिशिरमयूखे मरणमनुकरोति ।
पतति मदनविशिखे विलपति विकलतरोऽति ॥ २ ॥

The rays of the cool moon scorch him and he wails piteously and laments his weakness. In the ceaseless fall of love's arrows he deems his death as certain.

Oh friend ! Banamali.....

ध्वनितमधुपसमूहे श्रवणमपि दधाति ।
मनसि वलितविरहे निशि निशि रुजमुपयाति ॥ ३ ॥

Bees swarm buzzing sounds of love. He shut his ears to their music. He languishes every night and is pining for your love as your neglect affects his heart by inflicting pain night after night.

Oh friend ! Banamali.....





वसतिविपिनविताने त्यजति ललितधाम ।
लुठति धरणिशयने बहु विलपति तव नाम ॥ ४ ॥

He dwells deep in the dense wild forest abandoning his beautiful abode. He wails rolling on the earth and desperately chants your name calling you frantically.
Oh friend ! Banamali.....

भणति कवि जयदेवे विरहबिलसितेन ।
मनसि रभसविभवे हरिरुदयतु सुकृतेन ॥ ५ ॥

Poet Jayadev sings describing Hari's desertion and pining. Let the merits you earn listening to these moving stories make Hari rise in your hearts. When your heart feels his strong desire Hari will rise to favour you.
Oh friend ! Banamali.....





पूर्व यत्र समं त्वया रतिपतेरासादिताः सिद्धय-
स्तस्मिन्नेव निकुञ्जमन्मथमहातीर्थे पुनर्मधवः ।
ध्यायंस्त्वामनिशं जपन्नपि तवैवालापमन्त्रावलीं
भूयस्त्वत्कुचकुम्भनिर्भरपरीरम्भामृतं वाञ्छति ॥ २ ॥

॥ एकादशः प्रबन्धः ॥

(गुर्जरीरागेण गीयते)

रतिसुखसारे, गतमभिसारे मदनमनोहरवेशम् ।
न कुरु नितम्बिनि गमनविलम्बनमनुसर तं हृदयेशम् ॥
धीरसमीरे यमुनातीरे वसति वने वनमाली ।
पीनपयोधरपरिसरमर्दन चञ्चलकरयुगशाली ॥ ध्रुवम् ॥ १ ॥

Song-11

In the most sacred thicket of love where you perfected love together and attain the most sought after elixir of love, there Madhav is waiting and wailing, chanting the mantra of your name only without sleeping. He craves for the joy he would derive from embracing your full breasts.

Krishna is dressed seductively and goes lusting for the luxury of your love. He is dressed for love's delight and ventures in secret to savor your passion. Oh Radha ! Don't let your rounded full hips idle. Follow the Lord of your heart and bide no time.

For Banamali (Krishna) awaits you in the woods on the wind swept garden on the Yamuna bank.



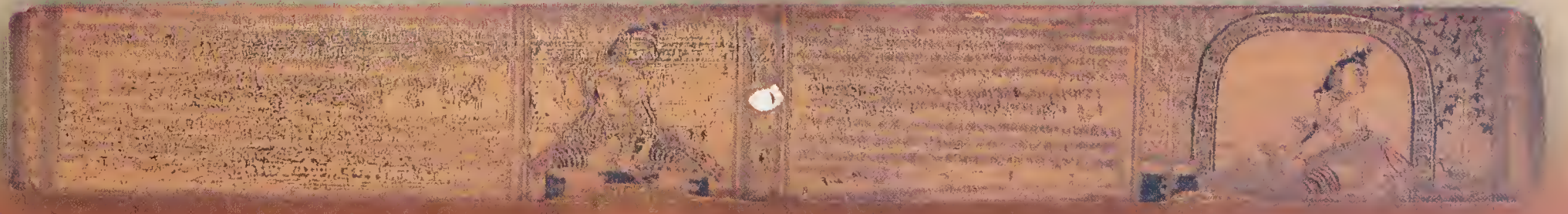


नामसमेतं कृतसङ्केतं वादयते मृदुवेणुम् ।
बहुमनुते ननु ते तनुसङ्गतपवनचलितमपि रेणुम् ॥ २ ॥

He plays your name and calls you through the soft note of his flute. He adores and cherishes the breeze blown pollen dust that touches your fragile body, wafted by the wind to him.
Banamali awaits

पतति पत्रे विचलति पत्रे शङ्कितभवदुपयानम् ।
रचयति शयनं सचकितनयनं पश्यति तव पन्थानम् ॥ ३ ॥

The sound of rustle of leaves that the roosting birds make and the sound of a fall of a leaf startles him as he imagines your coming. He prepares the bed of love and with wistful eyes he looks on to your path anxiously waiting and watching.
Banamali awaits





मुखरमधीरं त्यज मञ्जीरं रिपुमिव केलिषुलोलम् ।
चल सखि कुञ्जं सतिमिरपुञ्जं शीलय नीलनिचोलम् ॥ ४ ॥

Oh Radha leave here your noisy anklets for they are the enemies of love and clang like traitors betraying you in love play. Oh friend ! go to the dark thicket and hide in it wearing blue and black clothes that would not betray you.
Banamali awaits

उरसि मुरारेरुपहितहारे घन इव तरलवलाके ।
तडिदिव पीते रतिविपरीते राजसि सुकृतविपाके ॥ ५ ॥

Oh, the fortunate one ! the bright garland you wear falling on your chest will resemble the flying white cranes against dark rain clouds. Oh ! fair Radha you will flash like lightning, when you will ride over him in the climax of love.
Banamali awaits





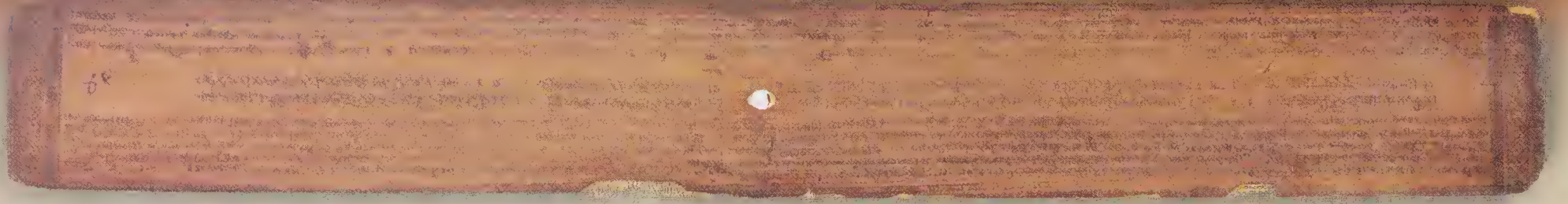
विगलितवसनं परिहृतरसनं घटय जघनमपिधानम् ।
किशलयशयने, पङ्कजनयने, निधिमिव हर्षनिधानम् ॥ ६ ॥

Oh lotus eyed Radha loosen your robes and clothes, untie your belt to
loosen your girdle, Your precious uncovered body would lay on the leafy bed
like a treasure that would savor love's delight.
Banamali awaits

हरिरतिमानी रजनिरिदानीमियमपि याति विरामम् ।
कुरु मम वचनं सत्वररचनं पूरय मधुरिपुकामम् ॥ ७ ॥

Hari is proud. His pride is hurt and the night is running out.
Act as I say and fulfill the desire of Madhav and satiate him fully.
Banamali awaits





श्रीजयदेवे कृतहरिसेवे भणति परमरमणीयम् ।
प्रमुदितहृदयं हरिमतिसदयं नमत सुकृतकमनीयम् ॥ ८ ॥

Poet Jayadev sings beautiful enticing song invoking and worshipping Hari. Bow to Hari and win his blessing. His heart is joyful, gentle and kind and he loves your favour.
Banamali awaits

विकिरति मुहुः श्वासानाशां पुरो मुहुरीक्षते
प्रविशति मुहुः कुञ्जं गुञ्जमुहुर्बहुताम्यति ।
रचयति मुहुः शय्यां पर्याकुलं मुहुरीक्षते
मदनकदनक्लान्तः कान्ते प्रियस्तव वर्त्तते ॥ ३ ॥

Hari looks in all directions sighing incessantly and pours out his grief. He enters in the garden again and again and searches in all directions. Each time, he enters the forest thicket, he hums to himself and gasps for breath. He sets the bed of love time and again and stares at it in empty confusion eagerly awaiting your coming. Oh lovely Radha your dearest lover suffers from mental pain of passion.





त्वद्वाष्पेण समं समग्रमधुना तिग्मांशुरस्तंगतो
 गोवन्दस्य मनोरथेन च समं प्राप्तं तमः सान्द्रताम् ।
 कोकानां करुणस्वनेन सदृशी दीर्घा मदभ्यर्थना
 तन्मुग्धे ! विफलं वलम्बनमसौ रम्योऽभिसारक्षणः ॥ ४ ॥

आश्लेषादनुचुम्बनादनुखोल्लेखादनुस्वान्तज-
 प्रोद्बोधादनुसंभ्रमादनुरतारम्भादनुप्रोतयोः ।
 अन्यार्थं गतयोर्भ्रमान्मिलितयोः सम्भाषणैर्जनतो-
 र्दम्पत्योरिह को न को न तमसि ब्रीडाविमिश्रो रसः ॥ ५ ॥

Oh Radha, like the rays of setting sun your crookedness and spitefulness has ebbed. Govinda's hope have dashed against the dense night and his mad desire has deepened with the darkness. The pitiful cry of lonely cuckoos keep echoing my entreaties. Oh foolish Radha, in your spiteful delay the charmed moments of love pass away. It is time for the lovers to meet, therefore, any delay is useless.

Two lovers meet in darkness. They speak, greet, embrace, kiss, claw and then they lust and get united as desire rises to dizzying heights of love. Then the mood is mixed with shame when they recognize each other.





सभयचकितं विन्यस्यन्तीं दृशं तिमिरे पथि
प्रतितरि मुहुः स्थित्वा मन्दं पदानि वितन्वतीम् ।
कथमपि रहः प्राप्तामङ्गैरनङ्गतरङ्गिभिः
सुमुखि सुभगः पश्यन्स त्वामुपैतु कृतार्थताम् ॥ ६ ॥

षष्ठः सर्गः

अथ तां गन्तुमशक्तां चिरमनुरक्तां लतागृहे दृष्ट्वा ।
तच्चरितं गोविन्दे मनसिजमन्दे सखी प्राह ॥ १ ॥

CANTO-VI

Sotkanthabaikuntha

(INDOLENT KRISHNA)

Oh angle faced Radha you walk casting your frightened glance on the dark pathway. You stop at every tree when you walk with fugitive steps. You secretly move measuring your steps slowly. Passion urges in your being through the limbs when you walk alone, Krishna is watching you, Radhika, make him happy by your presence and let him celebrate your coming.

Radha's friend sees her repining in her retreat of vines. She was too weak and powerless to move, as she was impassioned for too long. Radha's friend finding Krishna himself lovesick and lying helpless with love, describes Radha's story to Krishna.





॥ द्वादशः प्रबन्धः ॥

(गुण्डकि रागेण गीयते)

पश्यति दिशि दिशि रहसि भवन्तम् ।

तदधरमधुरमधुनि पिबन्तम् ।

नाथहरे ! सीदति राधा वासगृहे ॥ ध्रुवम् ॥ १ ॥

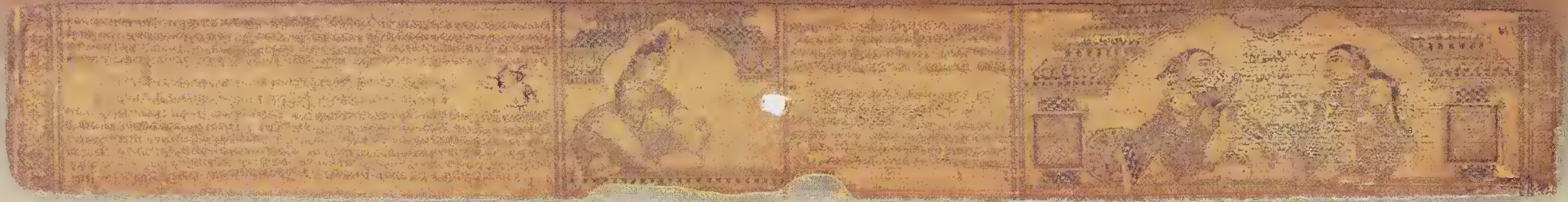
त्वदभिसरणरभसेन बसन्ती ।

पतति पदानि कियन्ति चलन्ती ॥ २ ॥

Radha in her loneliness looks secretly for you in all directions and sees you, the drinker of honey from Radhas' lips everywhere . Oh ! Lord Hari, know that the lonely Radha suffers in her garden retreat.

In all haste to meet you, cheered by the thought of your love for her, she braves a few steps then stumbles and falls. O Lord Hari, know that retreat





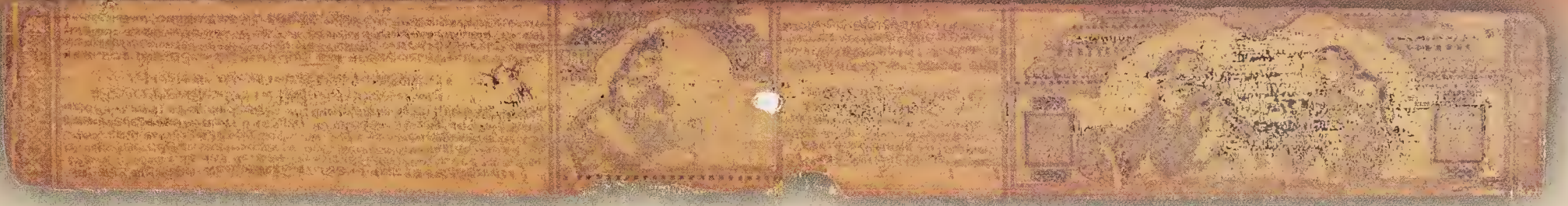
विहितविशदविषकिशलयवल्या ।
जीवति परमिह तव रतिकलया ॥ ३ ॥

She wears a bracelet of white subtle lotus stalks and tender new leaves as
symbols of your love ; she sustains her life and keeps alive thinking only
of your artful love game.
O land Hari.....

मुहुरवलोकितमण्डनलीला ।
मधुरिपुरहमिति भावनशीला ॥ ४ ॥

Gracefully flooded with ornaments she looks at herself and fancies " I am
Krishna, the Madhusudan"
O land Hari.....





त्वरितमुपैति न कथमभिसारम् ।
हरिरिति वदति सखीमनुवारम् ॥ ५ ॥

श्लिष्यति चुम्बति जलधरकल्पम् ।
हरिरुपगत इति तिमिरमनल्पम् ॥ ६ ॥

Time and again she asks her friend as to “why Hari does not come quickly to meet her.”
O Lord Hari.....

She mistakes the surrounding, dense and vast darkness of the night for your cloud dark body and embraces and kisses it saying Hari has come.
O Lord Hari.....





भवति विलम्बिनि, विगलितलज्जा ।
विलपति रोदिति वासकसज्जा ॥ ७ ॥

When you idle here, your delay makes her abandon her modesty. She laments,
weeps and waits for you, with her bed of love ready.
O Lord Hari.....

श्रीजयदेवकवेरिदमुदितम् ।
रसिकजनं तनुतामतिमुदितम् ॥ ८ ॥

May this song of poet Jayadeva fill happiness in the hearts of wise and
sensitive man and bring them joy.
O Lord Hari.....



विपुलपुलकपालिः स्फीतसोत्कारमन्त-
र्जनितजडिमकाकूव्याकुलं व्याहरन्ती ।
तव कितवविधायामन्दकन्दर्पचिन्तां
रसजलधिनिमग्ना ध्यानलग्ना मृगाक्षी ॥ २ ॥

अङ्गेष्वभरणं करोति बहुशः पत्रेऽपि सञ्चारिणि
प्राप्तं त्वां परिशङ्कते वितनुते शय्यां चिरं ध्यायति ।
इत्याकल्पविकल्पतत्परचना-संकल्पलीलाशत-
व्यासक्ताऽपि विना त्वया वरतनुर्नेषा निशां नेष्यति ॥ ३ ॥

Her body bristles with longing and her breathe sucks in words of confusion. Her voice cracked in deep cold fear the doe eyed Radha is lost in the thought of your love. She has drowned herself in the ocean of passion and she has sunk herself in a sea of erotic mood. Oh ! Krishna ! you cheat, she seethes and becomes speechless mumbling strange sounds while clinging to you in her meditation.

She has decorated all her limbs with ornaments and waits for you. When a leaf quivers or a feather falls she takes it as an indication of your arrival. Believing your coming she spreads out the bed and eagerly lays on it. Waiting for long hours meditating on you through out the night, she recalls in her graceful way hundreds of details of your pranks. I am sure, this frail Radha will not survive tonight in your absence.



सप्तमः सर्गः

॥ नागरनारायण ॥

अत्रान्तरे च कुलटाकुलवर्त्म-पात-
संजातपातक इव स्फुटलाञ्छनश्रीः ।
बृन्दावनान्तरमदीपयदं - शुजालै-
र्दिक्सुन्दरीवदनचन्दनविन्दुरिन्दुः ॥ १ ॥

प्रसरति शशधरविम्बे विहितविलम्बे च माधवे विधुरा ।
विरचितविविधविलापं सा परितापं चकारोच्चौः ॥ २ ॥

CANTO-VII

Nagarnarayan

Lover Krishna

As night came, the moon shone like a spot of sandal paste, on the beautiful face of the eastern sky. The sin incurred by moon in exposing and betraying the secret path of adulterous women appeared as stains on its face and yet the moon lightened the heart and the depths of Brindavan forest in shafts of light. It appeared as if the forest was caught in the net of moon beams.

As the moon rose, Madhav idled, the lonely Radha wept bitterly wailed aloud in great pain sobbing pitifully.



॥ त्रयोदशः प्रबन्धः ॥

(मालवगौडारागेण गीयते)

कथितसमयेऽपि हरिरहह न ययौ वनम्
मम विफलमिदममलरूपनवयौवनम् ।
यामि हे कमिह शरणं सखीजनवचनवञ्चिता ॥ ध्रुवम् ॥ १ ॥

यदनुगमनाय निशि गहनमपि शीलितम् ।
तेन मम हृदयमिदमसमशरकीलितम् ॥ २ ॥

Hari has avoided the woods and did not come here as promised. My spotless beauty, my prime youth have all gone in vain and I am left barren. When I have thus been deceived by my own friend's advice, how can I seek refuge in anyone else?

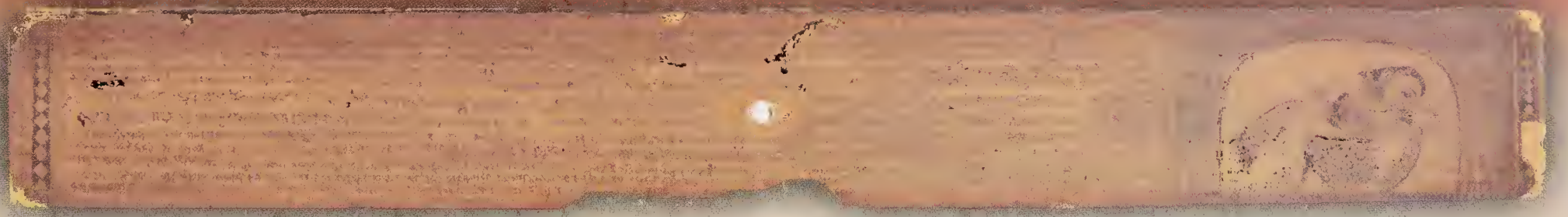
I followed him deep into the deep forest at night. I am suffering now with my heart pierced with his arrows of love, when I have been deceived.

अहह कलयामि वलयादिमणिभूषणम् ।
हरिविरहदहनवहनेन बहुदूषणम् ॥ ३ ॥

Wearing these faulty and inauspicious bangles and jewels pains me as I have to bear the fire of Hari's neglect and desertion. When

मम मरणमेव वरमिति वितथकेतना ।
किमिह विषहामि विरहानलमचेतना ॥ ४ ॥

How can I bear my life in the fire of desertion. I am senseless and I have become homeless. As I can not blankly endure love's desolating fire and no meaning is left in my life, I better die. When I have thus

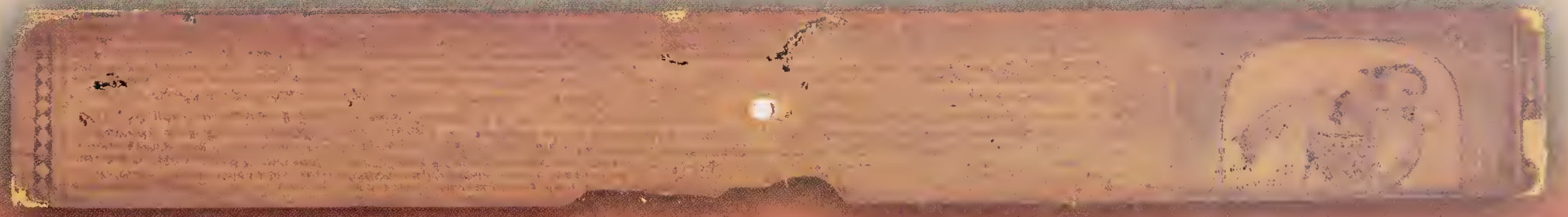


मामहह विधुरयति मधुरमधुयामिनि ।
कापि हरिमुभवति कृतसुकृतकामिनी ॥ ५ ॥

When I languish in this sweet spring night which torments my
lonelines, some other fortunate girl must be enjoying Haris' favour.
When I have

कुसुमसुकुमारतनुमतनुशरलीलया ।
स्वगपि हृदि हन्ति मामतिविषमशीलया ॥ ६ ॥

The garlands of flower that I wear have turned wicked like the
arrows of Love-God and they pierce through the heart of my flower
like fragile body. When





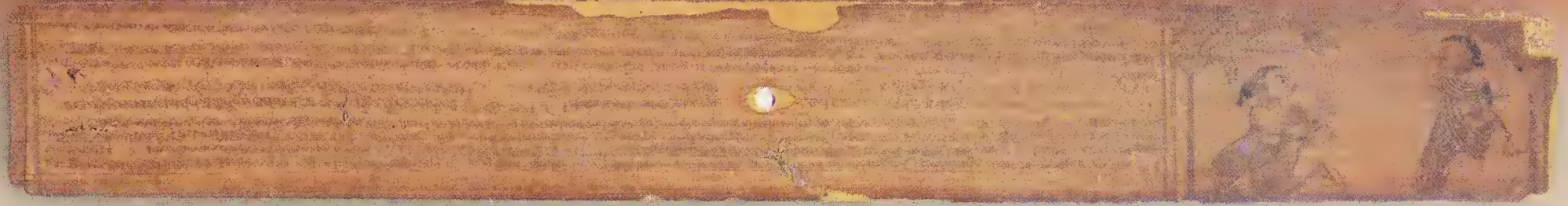
अहमिह निवसामि न विगणितवनवेतसा ।
स्मरति मधुसूदनो मामपि न चेतसा ॥ ७ ॥

I have left the grove of canes and I am living in the hut of vines but alas
Madhusudan does not even recall me in his heart. When

हरिचरणशरणजयदेवकविभारती ।
वसतु हृदि युवतिरिव कोमलकलावती ॥ ८ ॥

Let the sacred lore of poet Jayadeva who seeks refuge at Hari's feet, sit in
your heart like a delicate tender artistic damsel skilled in the art of Love.
When





तत्किं कामपि कामिनीमभिसृतः किं वा कलाकेलिभि-
र्वद्धो बन्धुभिरन्धकारिणि वनोभ्यर्णे किमुद्भ्राम्यति ।
क्लान्तः क्लान्तमना मनागपि पथि प्रस्थातुमेवाक्षमः
सङ्केतीकृतमञ्जुवञ्जुललताकुञ्जेऽपि यन्नागतः ॥ ३ ॥

Radha wonders as to why Hari does not come to the beautiful thickets, as promised. Perhaps, he was waylaid into the arms of some loving pretty damsel. It could also be that his playmates have held him up by some clever tricks, or it could be that he is loafing around and roaming blindly with an anguished mind in the out-skirts of the dense dark forest, unable to find this thicket of vines and sweet swamp reeds.

अथागतां माधवमन्तरेण-
सखीमियं वीक्ष्य विषादमूकाम् ।
विशङ्कमाना रमितं कयापि
जनार्दनं दृष्टवदेतदाह ॥ ४ ॥

It could also be that Krishna is too tired now and incapable of taking the way to me..

At this time Radha sees her friend coming back without Madhava and she becomes downcast and tongue-tied. Her suspicion raises in her a vision of some girl delighting Krishna and she asks her friend on this.



॥ चतुर्दशः प्रबन्धः ॥

(वसन्तरागेण गीयते)

स्मरसमरोचितविरचितवेशा,

गलितकुसुमदरविलुलितकेशा ।

कापि मधुरिपुणा विलसति युवतिरधिकगुणा ॥ ध्रुवम् ॥ १ ॥

हरिपरिरम्भणवलितविकारा ।

कुचकलशोपरि तरलितहारा ॥ २ ॥

Song-14

Radha imagines that a girl richly adorned herself with ornaments for the battle of love, her flowers seem wilting and hair disheveled in getting ready to enjoy the company of Hari. Some vivacious young beauty revels with Madhusudhan.

Visibly excited by embracing Hari she thrills with passion. Her dangling necklace trembles on her full, hard breasts.

विचलदलकललिताननचन्द्रा ।
तदधरपानरभसकृततन्द्रा ॥ ३ ॥

चञ्चलकुण्डलदलितकपोला ।
मुखरितरसनजघनगतिलोला ॥ ४ ॥

Curling locks of her unkempt hair caress her moon like beautiful face. In a delightful trance she ardently drinks Hari's lips.

Quivering earrings are rubbing against her cheeks and the girdle on her loin rings noisily because of the rolling motion of her hips.

दयितविलोकितलज्जितहसिता ।
बहुविधकूजित रतिरसरसिता ॥ ५ ॥

She laughs bashfully and smiles shyly as her lover looks at her and she is lustily enjoying the act of passion. The taste of passion echoes from the murmuring sounds she makes. She coos like a dove being satiated.

विपुलपुलकपृथुवेपथुभङ्गा ।
श्वसितनिमीलितविकसंदनङ्गा ॥ ६ ॥

Her bristled body raises and comes down with waves of thrills. After trembling with passion she sighs deeply and lies with her eyes closed.

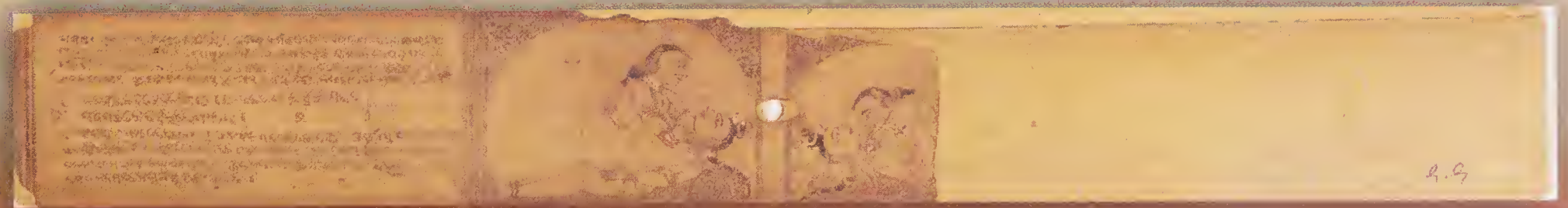


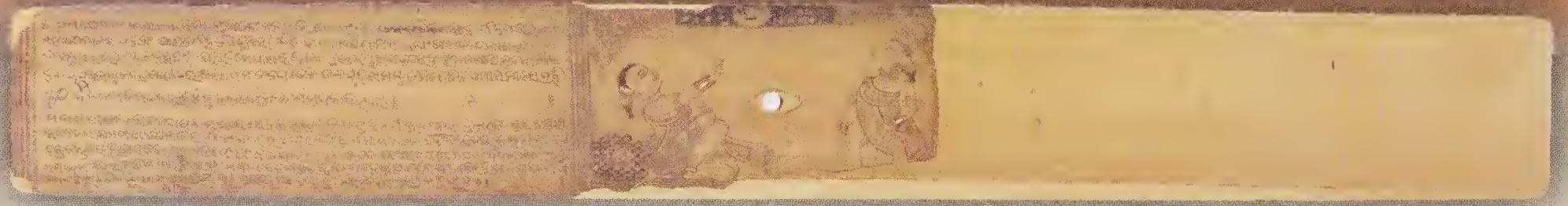
श्रमजलकणभरसुभगशरीरा ।
परिपतितोरसि रतिरणधीरा ॥ ७ ॥

श्रीजयदेवभणितहरिरमितम् ।
जनयतु कलिकलुषं परिशमितम् ॥ ८ ॥

Drops of sweat like dew drops moisten her graceful and blithe body. After the passionate battle she has fallen limp on the chest of the expert of passionate love battle.

This account of Hari's romance by Jayadeva may bring an end to these dark times and dispel the sins of the Kaliyuga.





विरहपाण्डुमुरारिमुखाम्बुज-
द्युतिरयं तिरयन्नपि चेतनाम् ।
विधुरतीव तनोति मनोभुवः
सुहृदये हृदये मदनव्यथाम् ॥ ५ ॥

॥ पञ्चदशः प्रबन्धः ॥

(गुर्जररागेण गीयते)

समुदितमदने, रमणीवदने, चुम्बनवलिताधरे ।
मृगमदतिलकं लिखति सपुलकं मृगमिव रजनीकरे ।
रमते यमुनापुलिनवने विजयी मुरारिरधुना ॥ ध्रुवम् ॥ १ ॥

Radha says that as the moon is trying to assuage her, she is reminded of the lotus face of Murari (Krishna) which has turned pale by her desertion. Even though the moon is a friend of lovers, it torments Radha by increasing her anguish.

The passion which the girl experiences when her puckish lusty lips kiss Hari is shown on her rapt face. He is drawing the form of stag on her moon like face with deer musk. In the woods behind a sand dune on the bank of river Yamuna, Krishna triumphantly makes love.





घनचयरुचिरे रचयति चिकुरे तरलिततरुणानने ।
कुरुवककुसुमं चपलासुषमं रतिपतिमृगकानने ॥ २ ॥

रतिगृहजघने विपुलापघने मनसिजकनकासने ।
मणिसररसनं तोरणहसनं विकिरति कृतवासने ॥ ३ ॥

The pretty cloud dark locks of hair of the girl spread on her soft face and resemble a forest where the deer of love hides. From behind the dark locks of hair the glimpse of the young bright face, sends sensations to onlookers as if lightening strikes in the dark forest. Krishna tastefully adores her face with bright aromatic flowers.

Her broad and huge hips which are like a temple of passion hold the lovely golden throne of God of love. Krishna lays a girdle of gemstones around her aroma smeared hips. These are more beautiful than the arched garlands on a gate of triumph. In the woods



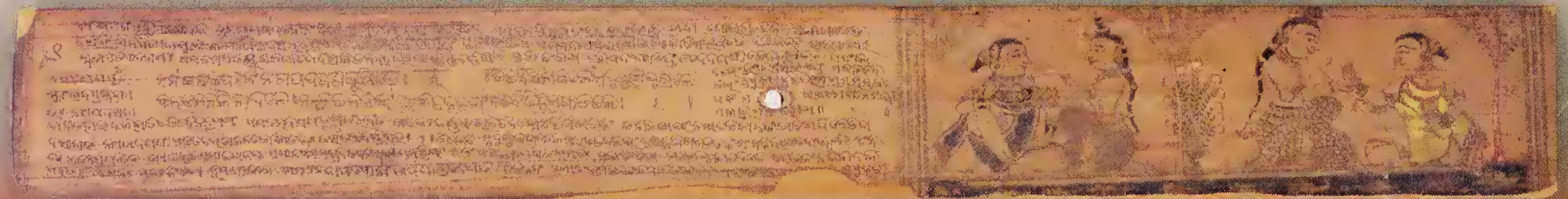


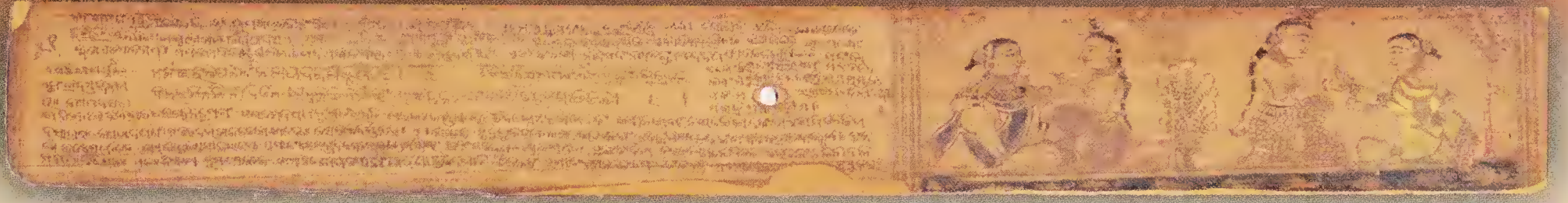
चरणाकिशालये कमलानिलये नखमणिगणपूजिते ।
बहिरपवरणं यावकभरणं जनयति हृदि योजिते ॥ ४ ॥

घटयति सुघने कुचयुगगग्ने मृगमदरुचिरूषिते ।
मणिसरममलं तारकपटलं पदनखशशिभूषिते ॥ ५ ॥

He applies a shining coat of sanguine lac to her leaf soft feet which lie on his divine chest. Her nails are like pearl beads adorning the chest of Krishna which is actually Laxmi's resting place.

With a shining deer musk in his hand he smeers and beautifies the domes of her swelling high marble breasts. He arranges the bright pearls in her chain like clusters of stars and amidst them he makes nail marks on her breasts which shine like the moon.



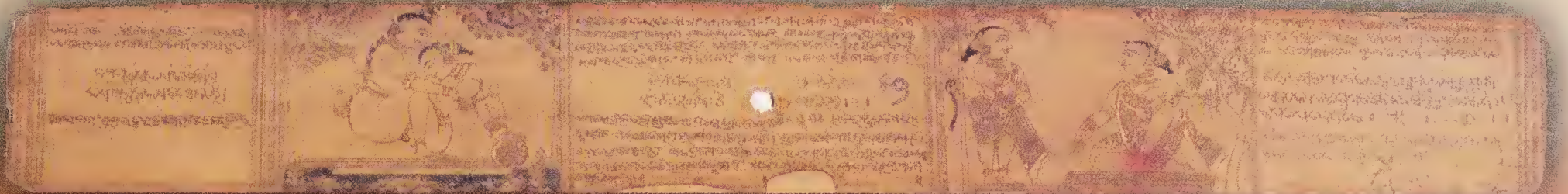


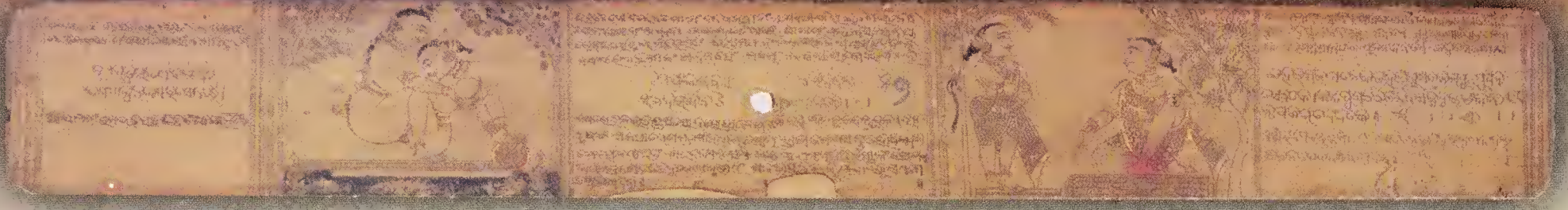
जितविसशकले मृदुभुजयुगले करतलनलिनीदले ।
मरकतवलयं मधुकरनिचयं वितरति हिमशीतले ॥ ६ ॥

रमयति सुदृशं कामपि सुदृशं खलु हलधरसोदरे ।
किमफलमवसं चिरमिह विरसं वद सखि ! विटपोदरे ॥ ७ ॥

Krishna slips the dark sapphire bangles over each lotus petal like cool palm and on the gopi's supple arms which are fairer than lotus stalks. The dark sapphire bangles encircle her arms like a swam of bees which greedily go around on a honey sucking spree. In the woods behind

Radha asks her friend as to why her bower of branches is haunted by barren disgust while Krishna, Balarams' fickle brother, is enjoying himself with some pretty girl. Why should she spend her time in this bower in fruitless, wasteful wait ?





इह रसभणने कृतहरिगुणने मधुरिपुपदसेवके ।
कलियुगचरितं न वसतु दुरितं कविनृपजयदेवके ॥ ८ ॥

Jayadeva, the crown of the poets and the worshiper of Hari's feet, echoes Hari's merit in the mood of his songs which may dispel the burden of sins from everyone's heart and remove the darkness of Kaliyuga.

नायातः सखि ! निर्दयो यदि शठस्त्वं दूति किं दूयसे
स्वच्छन्दं बहुवल्लभः स रमते किं तत्र ते दूषणम् ।
पाश्याद्य प्रियसङ्गमाय दयितस्याकृष्यमाणं गुणै-
रुत्कण्ठार्तिभरादिवस्फुटदिदं चेतः स्वयं यास्यति ॥ ९ ॥

Radha then consoles herself that she should not be unhappy if the unkind Krishna the pitiless rogue, the lover of many women dallying about free and fearless with them did not come. It is not Radha's fault. As she thinks about his beauty and tenderness in love her mind and heart are eagerly attracted towards him despite herself. Even while thinking about him her heart is trying to break away from the pain of longing for him.



॥ षोडशः प्रबन्धः ॥

(वराडीरागेण गीयते)

अनिलतरलकुवलयनयनेन ।

पतति न सा किशलयशयनेन ।

सखि या रमिता बनमालिना ॥ ध्रुवम् ॥ १ ॥

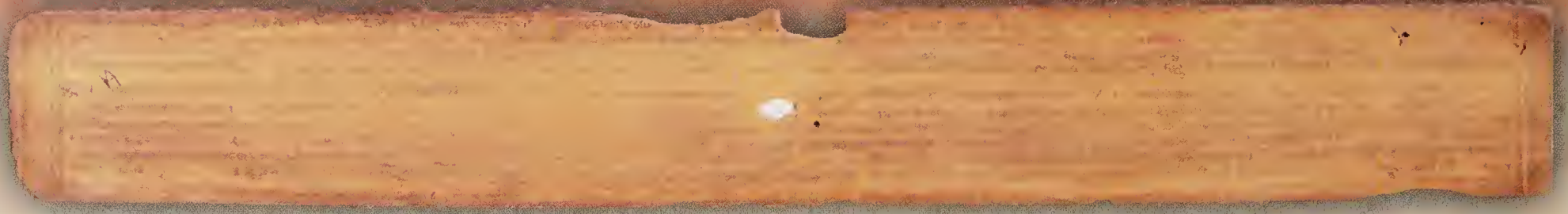
विकसितसरसिजललितमुखेन ।

स्फुटति न सा मनसिजविशिखेन ॥ २ ॥

Song-16

The eyes of Banamali flirt like blue night lilies in the wind. She (Gopi) won't suffer the fire of love from the bed of tender leaves (unlike Radha). Oh friend! Because she is loved by Krishna (Banamali).

Krishna's soft mouth moves like an open lotus. She won't be inflicted or wounded by arrows of love (unlike Radha). Oh friend! Because she is loved by Krishna (Banamali).

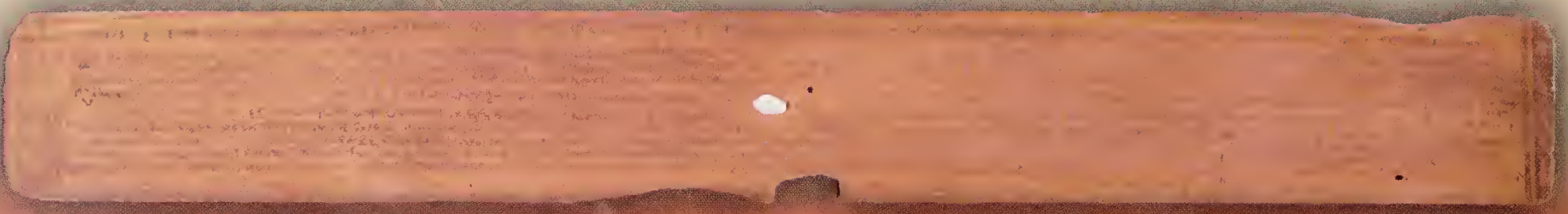


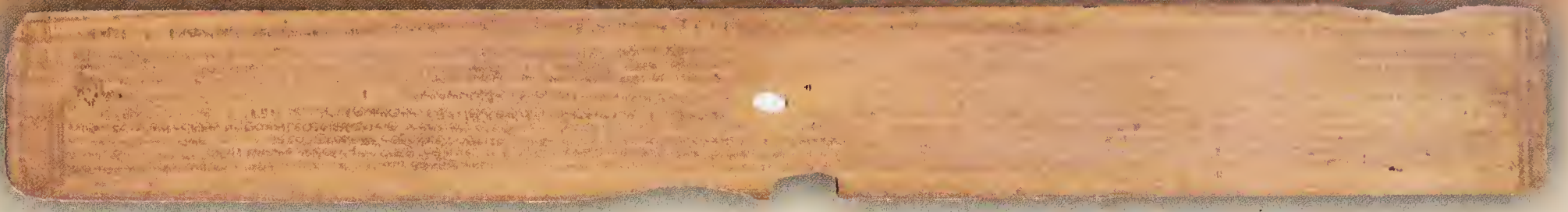
अमृतमधुरमृदुतरवचनेन ।
ज्वलति न सा मलयजरचनेन ॥ ३ ॥

Winds from the Sandal Mountain won't scorch her (unlike Radha). The mellow speech of Krishna is like elixir or honey.
Oh friend ! because she is loved by Krishna (Banamali).

स्थलजलरुहरुचिकरचरणेन ।
लुठति न सा हिमकरकिरणेन ॥ ४ ॥

Krishna's hands and feet gleam like hibiscus blossoms. The rays of the moon won't make her writhe (unlike Radha). She won't languish because oh friend she is loved by Krishna (Banamali)





सजल-जलद-समुदय-रुचिरेण ।
दलति न सा हृदि विरहभरेण ॥ ५ ॥

कनकनिचयरुचि-शुचिवसनेन ।
श्वसिति न सा परिजनहसनेन ॥ ६ ॥

Long desertion won't ever tear her heart (unlike Radha) because Krishna's colour deepens like the aura of nimbus. Oh friend! Because she is loved by Banamali.

Teasing by her companions won't make her sigh in pain (unlike Radha) because Krishna's bright yellow clothes shines as gold on black touch stones. Oh friend! Because she is loved by



सकलभुवनजनवरतरुणेन ।
वहति न सा रुजमतिकरुणेन ॥ ७ ॥

She won't feel the pain of terrible pity and won't suffer heartless harsh treatment (unlike Radha). Because she is loved by Banamali. Krishna's tender youth touches all creatures and He is the best of the young men in the world.

श्रीजयदेवभणितवचनेन ।
प्रविशतु हरिरपि हृदयमनेन ॥ ८ ॥

May Hari enter and possess your heart through these words that Jayadev sings. Oh friend! She is loved by Banamali (Krishna).

मनोभवानन्दनचन्दनानिल
प्रसीदरे ! दक्षिण मुञ्ज वामताम् ।
क्षणं जगत्प्राण ! विधाय माधवं
पुरो मम प्राणहरो भविष्यसि ॥ ९ ॥

Oh ! Sandal Wood Mountain wind, you blow southern breezes to spread the bliss of love . you are the bringer of joy and you provide life breath to the world. Kindly soothe me and don't be my adversary. You bless me and bring Madhav to my presence for atleast a moment. I won't regret if you will take my life away in exchange.

रिपुरिव सखीसंवासोऽयं शिखीव हिमानिलो
विषमिव सुधारश्मिर्यस्मिन्दुनोति मनोगते ।
हृदयमदये तस्मिन्नेवं पुनर्वलते वला-
त्कुवलयदृशां वामः कामो निकामनिरङ्कुशः ॥ १० ॥

When the thought of Krishna possesses my mind, friends appear hostile and cold Himalyan wind feels like fire. The nectar flowing from moon is poison to me when Krishna torments me in my heart. But even when he is cruel my heart is drawn uncontrollably to that heartless lotus-eyed-one. It is paradoxical yet it seems Love God has gone hostile.



वाधां विधेहि मलयानिल पञ्चबाण
प्राणान् गृहाण न गृहं पुनराश्रयिष्ये ।
किं ते कृतान्तभगिनि क्षमया तरङ्गै-
रङ्गानि सिञ्च मम शाम्यतु देहदाहः ॥ ११ ॥

अष्टमः सर्गः

॥ बिलक्षयलक्ष्मीपतिः ॥

कथं कथमपि यामिनीं विनीय
स्मरशरजर्जरीतापि सा प्रभाते ।
अनुनयविनयं बदन्तमग्रे
प्रणतमपि प्रियमाह साभ्यसूयम् ॥ १ ॥

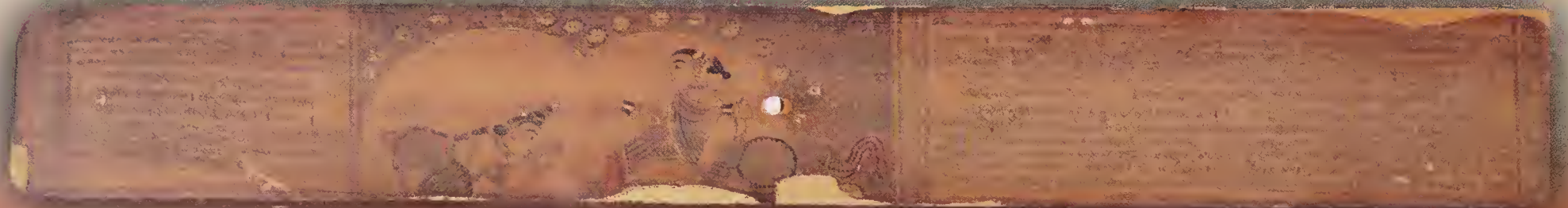
CANTO-VIII

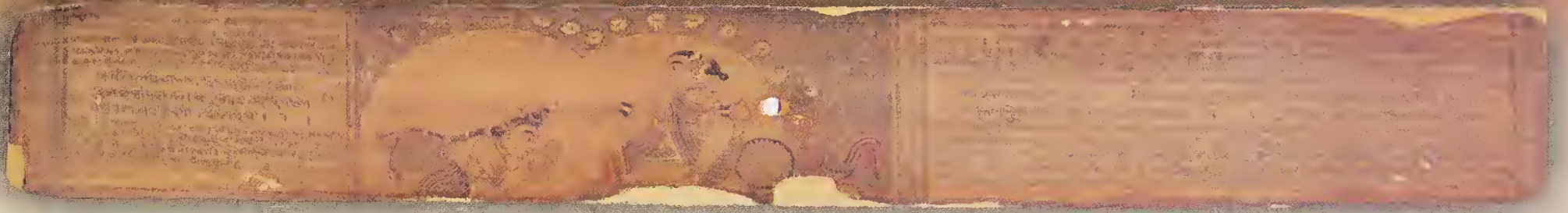
Bilakhya Laxmipatih

The Embarrassed Krishna

Oh Sandal Mountain Wind ! inflict pain on me and command my torment.
Oh God of Love ! Take my life away for I will not go back home for refuge
or retreat. Oh Yamuna river, the sister of Yama (God of Death) why should
you be kind to me ? Drown my body in your waves so that my Body's burning
is quelled and I am relieved of this life.

Radha struggled through the night, pierced by the arrows of love.
After passing the night in affliction she finds Krishna in the morning bowing
before her, pleading forgiveness. She denounces her lover bitterly and bursts
out in scorn.





॥ सप्तदशः प्रबन्धः ॥

(भैरवीरागेण गीयते)

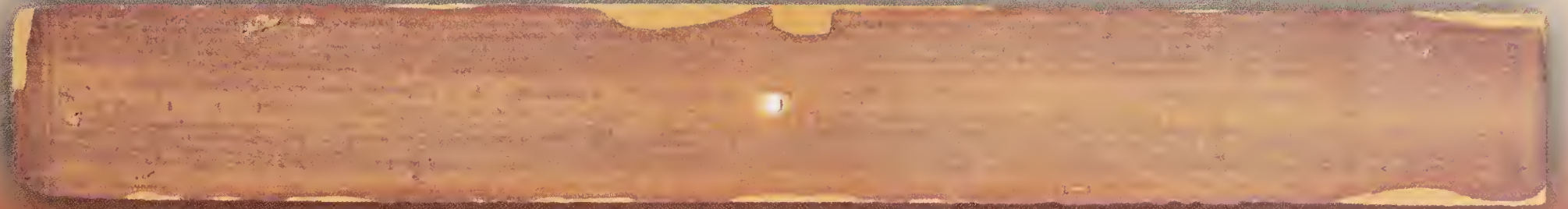
रजनिजनितगुरुजागररागकषायितमलसनिमेषम् ।
वहति नयनमनुरागमिव स्कुटमुदितरसाभिनिवेशम् ।
हरि हरि यहि माधव याहि केशव मा वद कैतववादम् ।
तामनुसर सरसीरुहलोचन या तव हरति विषादम् ॥ ध्रुवम् ॥ १ ॥

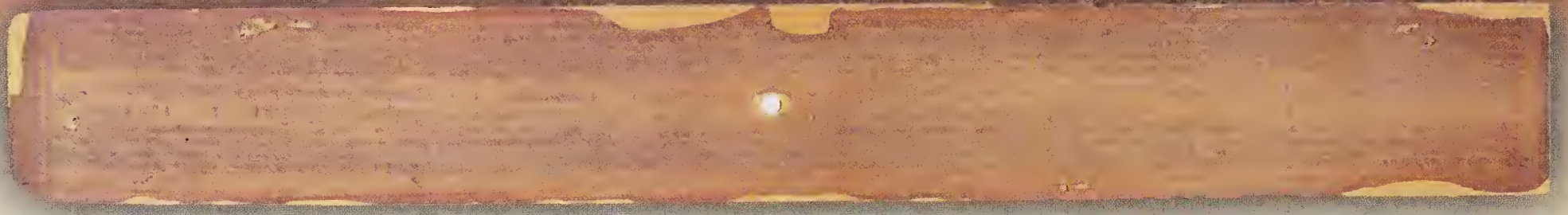
कज्जलमलिनविलोचनचुम्बनविरचितनीलिमरूपम् ।
दशनवसनमरुण तव कृष्ण तनोति मनोरनुरूपम् ॥ २ ॥

Song-17

Your face betrays the sanguine glow which flows from your passion. Your eyes are blood shot and listless now from a sleepless night of passion. Your eyes lazily close with the burden of sleep because of the night long awakening in your boisterous affair. Damn you, Madhav, away Keshava, leave me. Don't give me lies. Go after her. Krishna, you lotus eyed one, she will relieve your despair.

You have been kissing her kohl anointed eyes and now at dawn your red lips have become dark matching the colour of your body. Damn you Madhav





बपुर्नुहरति तव स्मरसङ्गरखरनखरक्षतरेखम् ।
मरकतशकलकलितकलधौतलिपेशिव रतिजयलेखम् ॥ ३ ॥

Your blue body carries the scratches of her sharp nails etched in the battle of love. The message of love's triumph is borne on your body like golden letters written on sapphire. Damn you Madhav, away Keshav

चरणकमलगलदलक्तकसिक्तमिदं तव हृदयमुदारम् ।
दर्शयतिवबहिर्मदनद्रुमनवकिशलयपरिवारम् ॥ ४ ॥

Your sublime chest has been drenched by the drops of red lac flowing from her lotus feet. Your chest now appears as generous as the tree of love with luxuriant new foliage. Damn you Madhav, away Keshav—





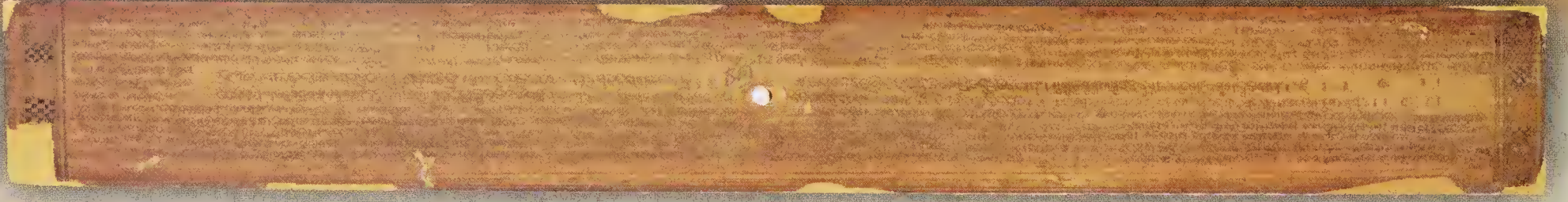
दशनपदं भवदधरगतं मम जनयति चेतसि खेदम् ।
कथयति कथमधुनापि मया सह तव वपुरेतदभेदम् ॥ ५ ॥

बहिरिव मलिनतरं तव कृष्ण मनोऽपि भविष्यति नूनम् ।
कथमथ वञ्चयसे जनमनुगतमसमशरज्वरदूनम् ॥ ६ ॥

The teeth marks she has left on your lips create anguish in my heart. How can you now vainly claim that you and I are inseparable and one? Damn you Madhav, away Keshav...

Oh dark Krishna ! your heart must be a shade darker than the skin of your body. Otherwise you could not have deceived and ditched a faithful person like me who is tortured by fever of your love. Damn you Madhav, away Keshav...



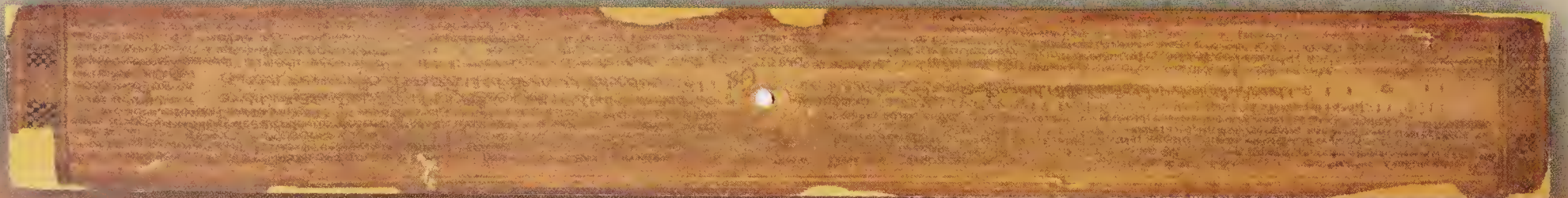


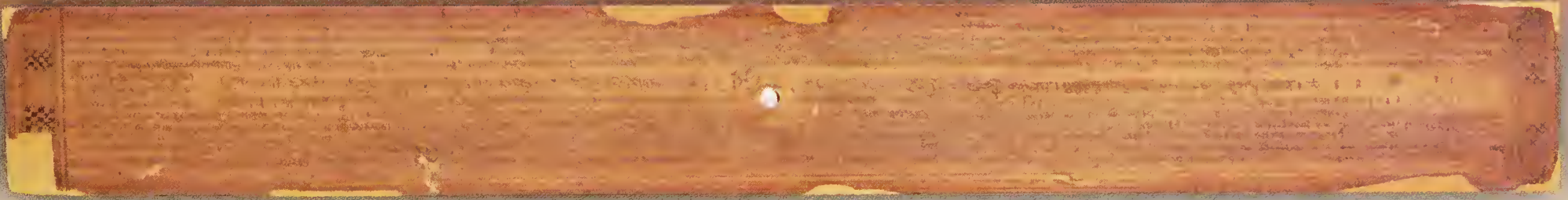
भ्रमति भवानबलाकवलाय वनेषु किमत्र विचित्रम् ।
प्रथयति पूतनिकैव वधूवधनिर्दयबालचरित्रम् ॥ ७ ॥

The fate of Putana shows your cruel childhood bent for killing women. I should not, therefore, be shocked to find you roam in the woods to devour frail young girls.

श्रीजयदेवभणितरतिबञ्चितखण्डितयुवतिविलापम् ।
शृणुत सुधामधुरं विबुधालयतोऽपि सुखं दुरवापम् ॥ ९ ॥

All wise men should listen to this moving song when Jayadev sings the lament of a jilted and deceived love-lorn girl. Oh sages ! listen to this as it is sweeter than nectar and holier than the temple of Gods, for heaven rarely yields such sweet elixir.





तवेदं पश्यन्त्याः प्रसरदनुरागं बहिरिव
प्रियापादालक्तच्छ रितमरुणछायहृदयम् ।
ममाद्य प्रख्यातप्रणयभरभङ्गेन कितव
त्वदालोकः शोकादपि किमपि लज्जां जनयति ॥ २ ॥

नवमः सर्गः

(मुग्ध मुकुन्द)

तामथ मन्मथखिन्नां रतिरसभिन्नां विषादसम्पन्नाम् ।
अनुचिन्तित हरिचरितां कलहान्तरितामुवाच रहसि सखी ॥ १ ॥

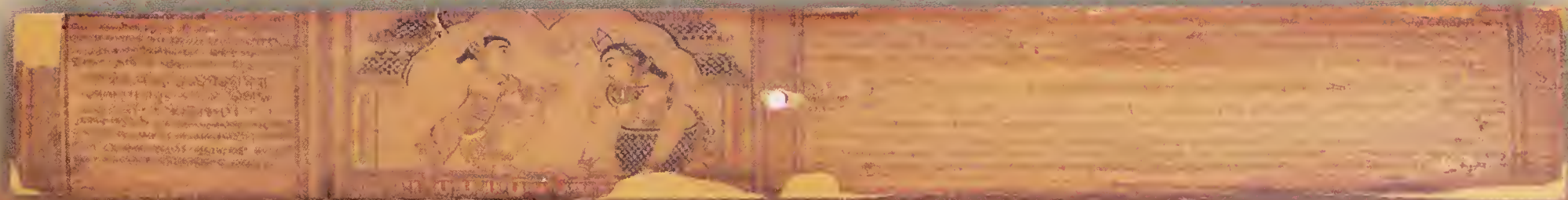
CANTO-IX

Mugdha Mukunda

Charmed Krishna

The red stains on your chest caused by the flowing lac from your beloved's painted feet look to me like fiery shameless passion exposing itself on your skin. You are a cheat, an imposter and a notorious spoiler of love. I feel more ashamed than distressed at your sight.

Radha thus felt wasted by love, despondent, forlorn and broken by the intensity of her passion. When she was thinking of Krishna's ways and was poised on a quarrel, her friend spoke to her.





॥ अष्टादशः प्रबन्धः ॥

(गुर्जरीरागेण गीयते)

हरिरभिसरति बहति मधुपवने ।

किमपरमधिकसुखं सखि भवने ।

माधवे मा कुरु मानिनि मानमये ॥ ध्रुवम् ॥ १ ॥

तालफलादपि गुरुमतिसरसम् ।

किमु बिफलीकुरुषे कुचकलशम् ॥ २ ॥

Song-18

Hari roams in the garden where the spring winds bearing honey drops blow. Oh my friend, no pleasure greater than this can exist in the world. Oh sullen and wrathful Radha, don't turn your wounded pride on Madhav.

Your swollen beautiful breasts are as fleshy and dense as palmfruit. Why do you waste their rich flavour ?





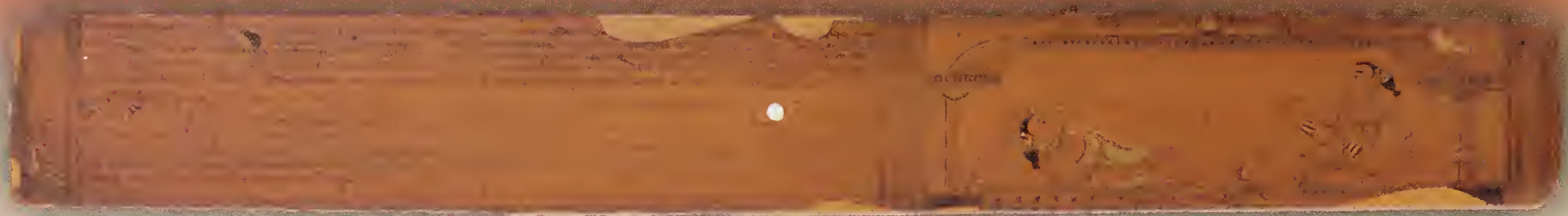
कति न कथितमिदमनुपदमचिरम् ।
मा परिहर हरिमतिशयरुचिरम् ॥ ३ ॥

I have told you repeatedly many times not to forsake the most charming Hari and not to recoil when Hari longs to charm you. Oh Sullen and wrathful Radha!...

किमिति बिषीदसि रोदिषि विकला ।
बिहसति युवतिसभा तव सकला ॥ ४ ॥

Why do you cry hollow despair and thus weep as your friends are laughing at you and jeering. Oh Sullen and wrathful Radha!...



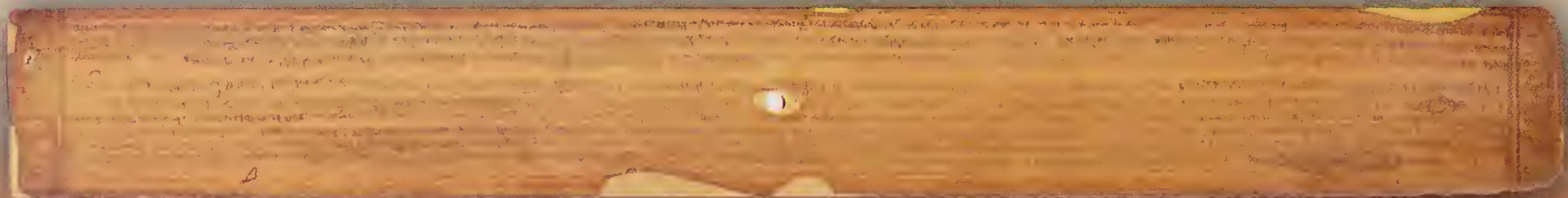


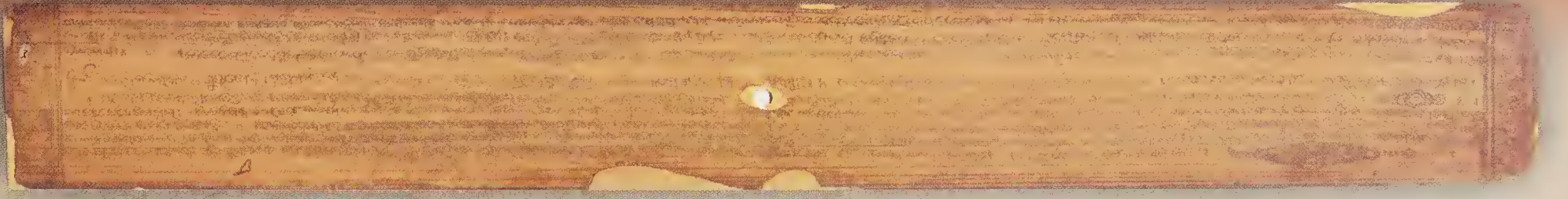
सजल नलिनदलशीलित शयने ।
हरिमवलोकय सफल्य नयने ॥ ५ ॥

Krishna is sleeping on the cool couch of moist lotus leave. Reward your eyes with this sight of handsome Hari. Oh Sullen and wrathful Radha!...

जनयसि मनसि किमिति गुरुखेदम् ।
शृणु मम बचनमनीहितभेदम् ॥ ६ ॥

You shall no more fill your heart with deep anguish and conjure heavy despair, listen to my good and guileless words I tell you how he regrets now having betrayed you. Oh Sullen and wrathful Radha!...





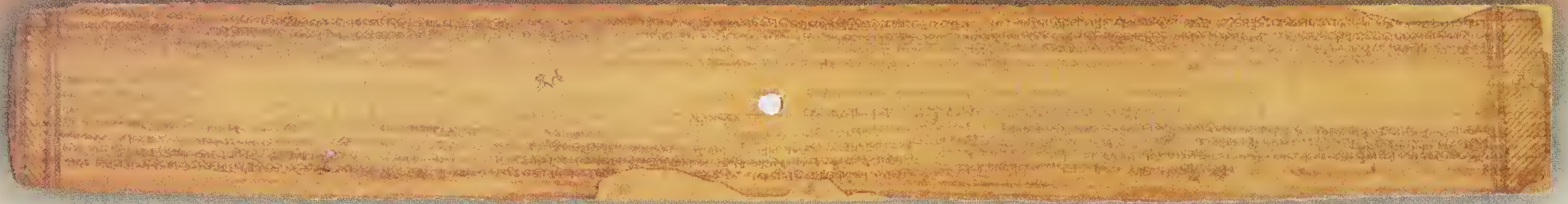
हरिरुपयातु वदतु बहुमधुरम् ।
किमिति करोषि हृदयमतिविधुरम् ॥ ७ ॥

Let Hari come and whisper sweet and soft words in your ears. So don't any more shred your heart with deep regret and condemn it to loneliness. Oh Sullen and wrathful Radha!...

श्रीजयदेव भणितमिति ललितम् ।
सुखयतु रसिकजनं हरिचरितम् ॥ ८ ॥

May this lilting sweet song of Jayadev telling the story of Hari, please all sensible and wise men by bestowing happiness on them. Oh Sullen and wrathful Radha!...





स्निग्धे यत्पुरुषासि यत्प्रणमति स्तब्धासि यद्रागिणि
द्वेषस्थासि यदुन्मुखे बिमुखतां यातासि तस्मिन्प्रिये ।
तद् युक्तं विपरीतकारिणि तव श्रीखण्डचर्चाविषं
शीतांशुस्तपव हिमं हुतनोहः क्रीडामुदो यातनाः ॥ २ ॥

When he is tender, you are harsh. When he is pliable you are rigid. When he sweetly implores you, you present an angry countenance. When he is passionate you are hateful. When he looks expectant and salutes you, you turn away and give him frigid response. You leave when he is loving. When he accosts you with tender love and advances towards you, you offer him a cold rejection. These contradictory behaviours worsen your miseries. This perverseness of your turns your sandal balm to poison, turns the cool moon rays to scorching sun rays. The snow appears as fire to you. This also turns joys of love play to torments of hell. In the place of merry sports you are inflicting pain on yourself.

दशमः सर्गः

॥ चतुर चतुर्भुजः ॥

अत्रान्तरे मसृणरोषवशामसीम-
निःश्वासनिःसहमुखीं सुमुखोमु पेत्य ।
सब्रीडमीक्षितसखीबदनां दिनान्ते
सानन्दगदगदपदं हरिरित्युवाच ॥ १ ॥

CANTO-X

Chatura Chaturbhujah

(The cunning Krishna)

At the day's end as night came, Krishna, being repentant and ashamed, approached Radha finding the forces of her anger softened. Her face appeared pale from endless sighing and at dusk, blushing in subdued anger she stared in shame at her friend's face. Krishna, hardly able to contain his joy, spoke to her.





उनविंशः प्रवन्धः

(देशीरागेण गीयते)

वदसि यदि किञ्चिदपि दन्तरुचिकौमुदी
हरति दरतिमिरमतिघोरम् ।
स्फुरदधरसीधवे तव वदनचन्द्रमा रोचयतु लोचनचकोरम् ॥
प्रिय चारुशीले मुञ्च मयि मानमनिदानम् ।

सत्यमेवासि यदि सुदति मयि कोपिनी
देहि खरनयनशरघातम् ।
घटय भुजबन्धनं जनय रदखण्डनं
येन वा भवति सुखजातम् ॥ २ ॥

Song-19

When you speak, your teeth gleam like moonlight and dispel the dreaded darkness of fear. Your moon like face gladdens and lures the Chakora of my eyes. I hope to drink the nectar from your quivering lips. Dearest sweet natured Radha, my cherished love, please shed your unreasonable anger and abandon your baseless pride. My body burns now in the fire of love. Give me the elixir of your lotus mouth.

Oh Radha! if you are really angry with me and feel enraged, inflict arrow of love wounds with your sharp eyes, fetter me with your arms and bite me with your teeth or you may do what you please and whatever excites your pleasure.



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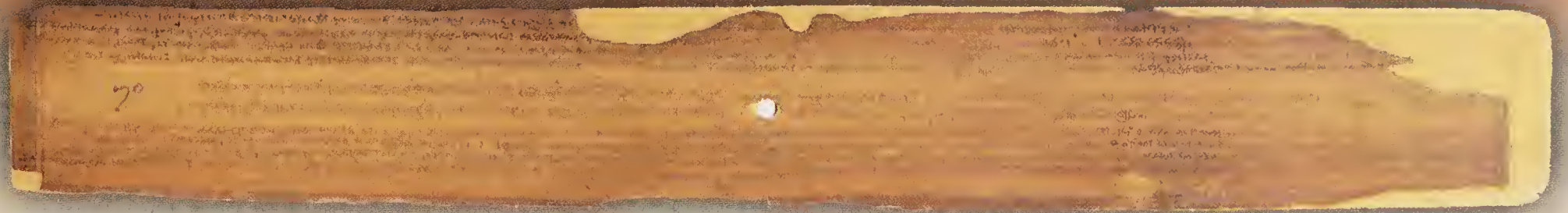
त्वमसि मम भूषणं त्वमसि ममजीवनं
 त्वमसि मम भवजलधिरत्नम् ।
 भवतु भवतीह मयि सततमनुरोधिनो
 तत्र मम हृदयमति यत्नम् ॥ ३ ॥

You are my ornament and you are my life. You are the jewel of my earthly being in this sea of existence. I always pray for your love and therefore, be yielding and be favourable to me for ever for which my heart fervently pleads.

निलनलिनाभमपि तन्वि तव लोचनं
 धारयति कोकनदरूपम् ।
 कुसुमारबाणभावेन यदि रञ्जयसि
 कृष्णमिदमेतदनुरूपम् ॥ ४ ॥

Oh frail Radha ! your eyes with dark lotus turn blood shot and resemble red lily in hue. As you announce love and arouse emotion, my black form responds with red passion.

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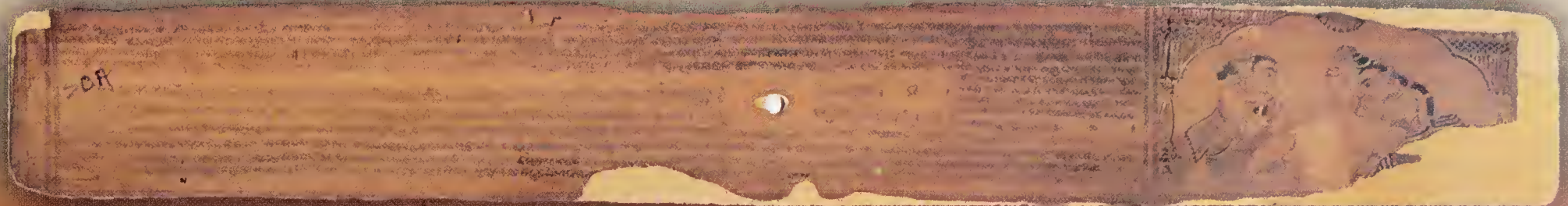


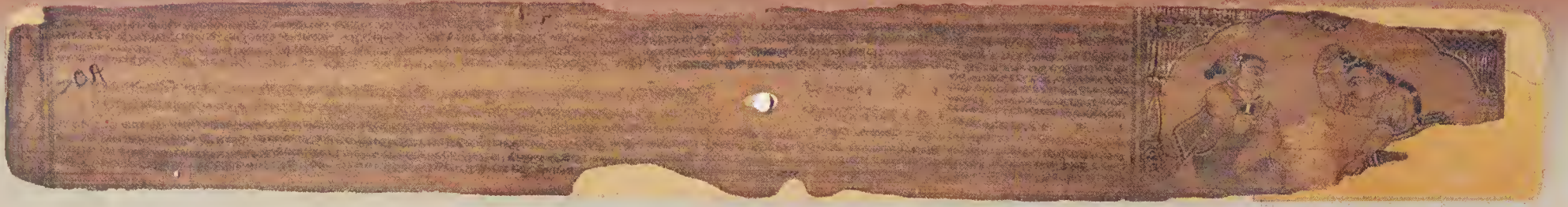
स्फुरतु कुचकुम्भयोरुपरि मणिमञ्चरी
रञ्चयतु तव हृदयदेशम् ।
रसतु रसनापि तव घनजघनमण्डले
घोषयतु मन्मथनिदेशम् ॥ ५ ॥

The garland of pearls quivering on your substantial breasts beautify your chest. The girdle ringing about your round hips proclaim the command of your love.

स्थलकमलगञ्जनं मम हृदयरञ्जनं
जनितरतिरङ्गपरभागम् ।
भण मसृणवाणि करवाणि चरणद्वयं
सरसरसदलक्तकरागम् ॥ ६ ॥

Your feet beat the lotus in beauty and bring colours to my heart. Your beauty fills the stage of love and complement my sanguine passion. Oh soft faced Radha, please speak and allow me to colour your lotus feet with rich liquid of gleaming red lac.



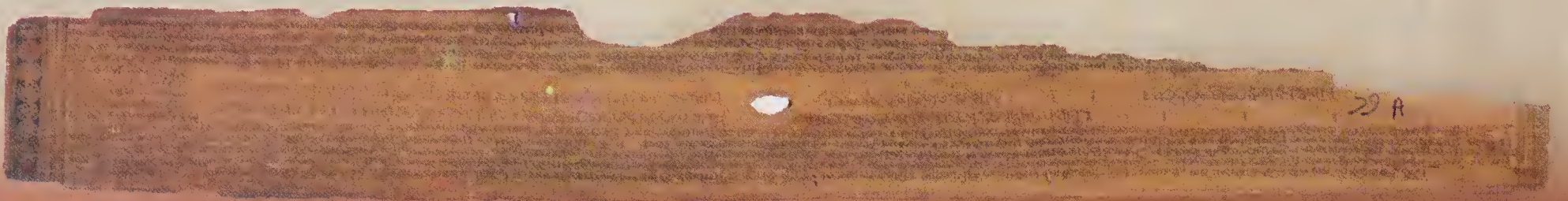


स्मरगरलखण्डनं मम शिरासि मण्डनं
 देहि पदपल्लवमुदारम् ।
 ज्वलति मयि दारुणो मदनकदनारुणो
 हरतु तदुपाहितविकारम् ॥ ७ ॥

Adorn my head with your soft sublime flower like feet and thus help me dispel the Venum, with the poison of love from my system. Let your petal soft feet quell the harsh sun which in its fiery form burns my being in tormented love. Dearest Radha.

इति चटुल चाटु-पटु-चारु-मुर-बैरिणो
 राधिकामधिवचनजातम् ।
 जयति पद्मावतीरमणजयदेवकवि-
 भारतीभणितमिति गीतम् ॥ ८ ॥

Murari thus spoke to Radha in these sweet, cajoling, coaxing, loving and clever words. Jayadev the poet sings the triumph of joy of love to delight his spouse Padmavati or who always meditates Padmavati in his heart.



परिहर कृतातङ्गे शङ्कां त्वया सततं घन-
स्तनजघनयाक्रान्ते स्वान्ते परानवकाशिनि ।
विशति वितनोरन्यो धन्यो न कोऽपि ममान्तरं
स्तनभरपरीरम्भारम्भे विधेहि विधेयताम् ॥ २ ॥

Oh fretful Radha, do not be apprehensive. Shed your suspicion. Your luxuriant bosom and round heavy hips always occupy and pervade the whole of my heart. Be fully assured that there is no place for your rival anywhere in my heart. When I start to press your heavy breasts and when I am in your full breasted embrace, only irresistible and evincible Love God is potent enough to penetrate my subtle core. Therefore, fulfill our destined rite.

मुग्धे ! विधेहि मयि निर्दयदन्तदंशं
दोर्वल्लिवन्धनिविडस्तनपीडितानि ।
चण्डि ! त्वमेव वत मुञ्च न पञ्चबाण-
चण्डालकाण्डदलनादसवः प्रयान्तु ॥ ३ ॥

Oh lovely fool Radha, punish me, bite me with your merciless teeth, shackle me with rope of your delicate creeper like arms. Crush me and inflict pain on me with the endless pressure of your hard breasts. Oh angry and aggressive Goddess, do not weaken with joy. Be pleased to punish me and not consign me to the torture of the despised arrows of the barbarous love God. Oh fretful and slender waisted Radha.

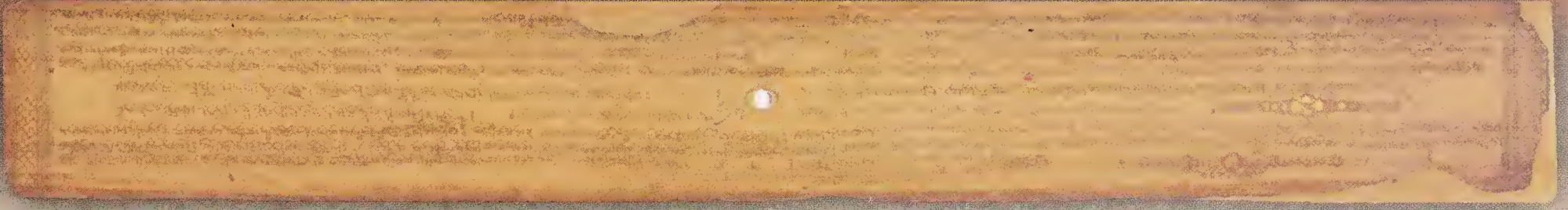
व्यथयति वृथा मौनं तन्वि ! प्रपञ्चय पञ्चमं
तरुणि ! मधुरालापैस्तापं विनोदय दृष्टिभिः ।
सुमुखि ! विमुखीभावं तावद्विमुञ्च न मुञ्च मां
स्वयमतिशयस्निग्धे मुग्धे ! प्रियोऽहमुपस्थितः ॥ ४ ॥

Your meaningless and useless silence tortures me. Please sing sweet rhapsodies in the modes of love.

Oh tender girl, relieve my pain by your loving glances. Oh beautiful Radha, give up your indifference and do not elude me for I am deeply devoted to you. Oh silly lovely fool, your loving darling is always present here.

बन्धूकद्युतिबान्धवोऽयमधरः स्निग्धो मधूकच्छवि-
र्गण्डश्चण्डि चकास्ति नीलनलिनश्रीमोचनं लोचनम् ।
नासान्वेति तिल प्रसूनपदवीं कुन्दाभदन्ति ! प्रिये !
प्रायस्त्वन्मुखसेवया विजयते विश्वं स पुष्पायुधः ॥ ५ ॥

Oh Angry Goddess, your moist lips glow like crimson roses. The skin of your tender cheeks glow with purple hue. Oh fierce Radha, your eyes glow like gleaming blue lotuses. Your nose is as pretty as a Sesame flower. Your teeth are as white as Jasmine. It seems that by worshipping your face, the famous love God controls the world.



दृशौ तव मदालसे ! वदनमिन्दुरत्युज्ज्वलं
गतिर्जनमनोरमा विधृतरम्भमूरुद्वयम् ।
रतिस्तव कलावती रुचिरचित्रलेखे भ्रुवा-
वहो विवुधयौवतं वहसि तन्वि ! पृथ्वीगता ॥ ६ ॥

एकादशः सर्गः

॥ सानन्दगोविन्दः ॥

सुचिरमनुनयेन प्रीणयित्वा मृगाक्षीं
गतवति कृतवेशे केशवे कुञ्जशय्याम् ।
रतिरुचिरविभूषां दृष्टिमोषे प्रदोषे
स्फुरति निरवसादां कापि राधां जगाद ॥ १ ॥

CANTO-XI

Sananda Govindah

(Happy Damodar)

Oh frail Radha! your eyes are lazy and intoxicating like Madalasa. Your face glows like the moon-lit nymph Indumati. Your gait is graceful and pleasant like that of Manorama. Your shapely thighs are like shapely plantains in motion like that of Rambha. Your eyebrows are artistic like Chitrakha's. Your passion is the mystic rite of Kalavati whom you excel in the art of love. Oh frail Radha, you are a terrestrial beauty with grand celestial endowments. As you walk on earth you bear the beauty of young heavenly nymphs.

After long supplication and avowal of love Keshav dressed elaborately and elegantly retired to lie on his leafy couch in the garden. In the dense darkness of the dusk, as night fell, a friend urged to the doe-eyed Radha dressed in gleaming ornaments to move quickly.



॥ विंशः प्रबन्धः ॥

(वसन्त रागेण गीयते)

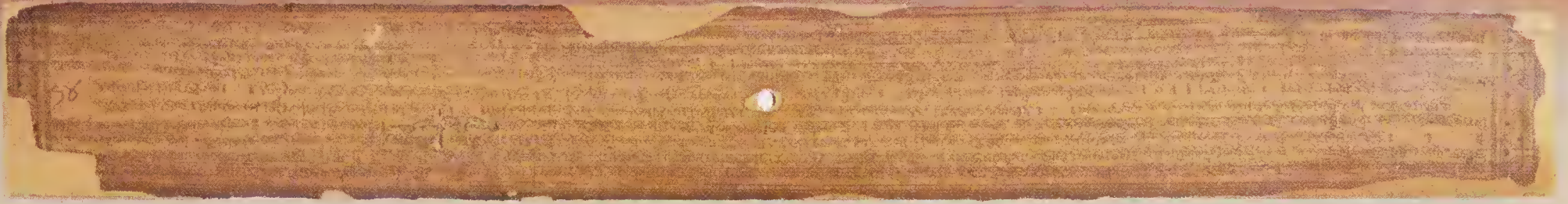
विरचितचाटुवचनरचनं चरणे रचितप्रणिपातम् ।
सम्प्रति मञ्जुलवञ्जुलसीमनि केलिशयनमनुजातम् ।
मुग्धे मधुमथनमनुगतमनुसर राधिके ॥ ध्रुवम् ॥ १ ॥

घनजघनस्तनभारभरे दरमन्थरचरणविहारम् ।
मुखरितमणिमञ्जीरमुपैहि विधेहि मरालविकारम् ॥ २ ॥

Song-20

Keshav has himself soothed you with loving and sweet words, he has fallen limp at your feet. In the cozy Yamuna bank among sweet swamp of reeds he lies now waiting in his bed for you to join in sensual play. Oh pretty Radhika, follow our faithful Krishna, the tormentor of Madhu.

Swaying along your heavy hips and heavy breasts approach Krishna with your swan-slandering gait and move on to Krishna with cautious step punctuated by your ringing anklets. Oh ! Pretty Radhika, follow faithful Krishna, the tormentor of Madhu.

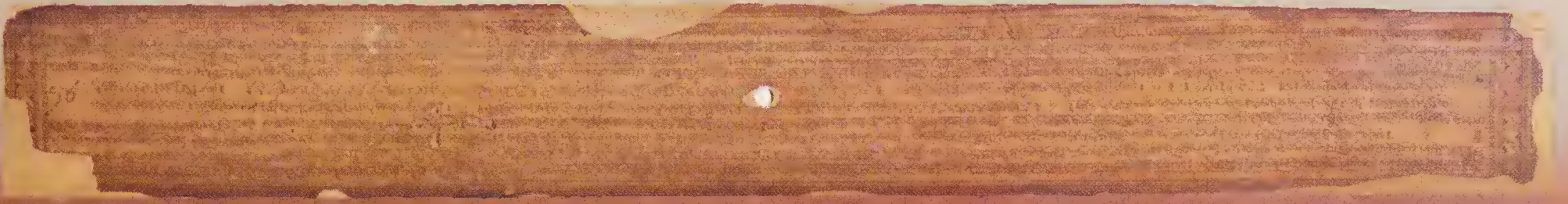


शृणु रमणीयतरं तरुणीजनमोहनमधुरिपुरावम् ।
कुसुमशरासनशासनवन्दिनि पिकनिकरे भज भावम् ॥ ३ ॥

अनिलतरलकिशलयनिकरेण करेण लतानिकुरम्बम् ।
प्रेरणमिव करभोरु करोति गतिं प्रतिमुञ्च विलम्बम् ॥ ४ ॥

Please listen to the enticing melodious sound of the honey bees that enchant the heart of the young women. Understand the message and sympathize, when a flock of cuckoos sing the commands and glory of love like bards. Oh ! Pretty Radhika follow faithful Krishna.

Stop loitering here and do not delay any more. The leafy hands of creepers swaying in the breeze and quivering in the wind like a beckoning hand seems to be gesturing to your elegant tapering thighs to quicken your pace. Oh ! Pretty Radhika follow faithful Krishna.





स्फुरितमनङ्गतरङ्गवशादिव सूचितहरिपरिरम्भम् ।
पृच्छ मनोहरहारविमलजलधारममुं कुचकुम्भम् ॥ ५ ॥

Please ask your round and pointed alluring breasts, which are adorned by exquisite crystalline garland of pearls, as to whether strong waves of love throbbing in you do not suggest that you are not craving for Hari's embrace. Oh ! Pretty Radhika follow faithful Krishna.

अधिगतमखिलसखोभिरिदं तव वपुःरपि रतिरणसज्जम् ।
चण्डि रसितरसनारवडिण्डिममभिसर सरसमलज्जम् ॥ ६ ॥

Oh ! Enraged Goddess, your friends, who have dressed you in befitting manner, know that your body armed appropriately is ready for the ensuing passionate battle of love. The glamorous girdle by their clinging sounds pronounce your arrival, as if by the bit of war drums. Abandon shame and go to him in his rich mood. Oh ! Pretty Radhika follow faithful Krishna.



स्मरशरसुभगनखेन सखीमबलम्ब्य करेण सलीलम् ।
चल बलयक्वणितैरवबोधय हरिमपि निजगतिशीलम् ॥ ७ ॥

श्रीजयदेव-भणितमधरीकृतहारमुदासितवामम् ।
हरिविनिहितमनसामधितिष्ठतु कण्ठतटीमभिरामम् ॥ ८ ॥

Nails on your hand are like arrows of love when you cling to your friends, and hold him gracefully hold your hand. Move playfully and wake Hari up. Let Hari know of your coming by the jingle of your bangles and then claim his intimacy. Oh ! Pretty Radhika follow our faithful Krishna.

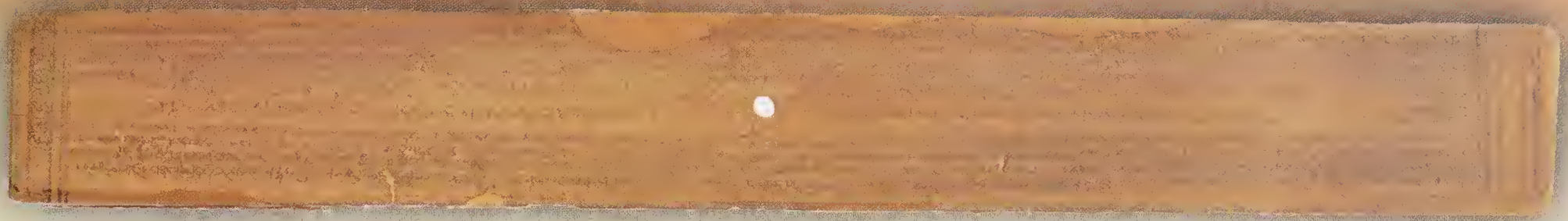
Jayadev bids Hari's devotees to chant the song incessantly in heart as it solve the paradox of beauty. May this song which is far more valuable than the necklaces, adorn the throats of men, who devote their hearts to Hari. Remembering Hari is worthier far more than pursuing women, wealth and power. Oh ! Pretty Radhika follow our faithful Krishna.

सा मां द्रक्ष्यति वक्ष्यति स्मरकथां प्रत्यङ्गमालिङ्गनैः
प्रीतिं यास्यति रंस्यते सखि समागत्येति चिन्ताकुलः ।
स त्वां पश्यति वेपते पुलकयत्यानन्दति स्वद्यति
प्रत्युद्गच्छति मूर्च्छति स्थिरतमः कुञ्जे निकुञ्जे प्रियः ॥ २ ॥

Krishna waiting for Radha fancies that she would look at him and tell him a tale of love in amorous words. She would embrace every limb of mine. She would take delight in meeting me. Imagining his presence in the damn darkness of the thicket Radha trembles. She thrills and sweats thinking of the act. She gets up and advances and in pain falls down unconscious. Oh Radha ! your lover looks you in the dense darkness of the thicket.

अक्ष्णोर्निक्षिपदञ्जनं श्रवणयोस्तापिञ्छगुच्छाबलिं
मूर्ध्नि श्यामसरोजदाम कुचयोः कस्तूरिकापत्रकम् ।
धूर्तानामभिसारसत्वरहदां विष्वङ् निकुञ्जे सखि
ध्वान्तं नीलनिचोलचारुसुदृशां प्रत्यङ्गमालिङ्गति ॥ ३ ॥

The night applies black kohl on the eyes of the Gopis and places clusters of Tamal flowers on their ears. It adorns their heads with garlands of blue lotuses. It draws leaf designs of dear musks on their breasts like a beautiful dark blue cloak. The dark night gives a full bodied embrace to those who venture to the thickets with hearts full of love.



काश्मीरगौरवपुष्पामभिसारिकाणा-
माबद्धरेखमभितो रुचिमञ्जरोभिः ।
एतत्तमालदलनीलतमं तमिस्त्रं
तत्प्रेमहेमनिकषोपलतां तनोति ॥ ४ ॥

हारावली-तरलकाञ्चन-काञ्चिदाम-
मञ्जीरकङ्कणमणिद्युतिदीपितस्य ।
द्वारे निकुञ्जनिलयस्य हरिं निरीक्ष्य
ब्रीडावतीमथ सखीमियमित्युवाच ॥ ५ ॥

The saffron bright beauties who go out at night to meet their lovers, streak the night with clusters of light. Their bright girdles draw lines of demarcation in the dark night and they are put to test by touch stone of the Tamal leaves.

Radha sees Hari standing in front of his garden hut, the darkness of the night as a dancer dressed with beautiful garlands and gold chains with a pendent, bright jeweled bracelets dazzle about his arms and the wrist bands. Radha modestly stops at the entrance, but her friend urges her to get in.





॥ एकविंशः प्रबन्धः ॥

(वाराडीरागेण गीयते)

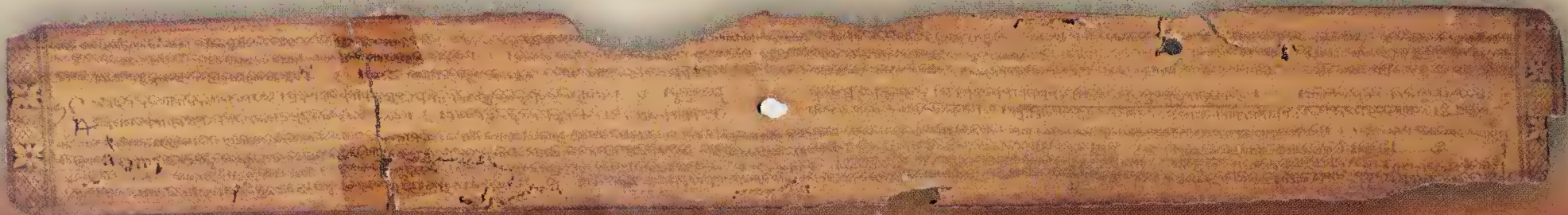
मञ्जुतरकुञ्जतलकेलिसदने ।
प्रविश राधे माधवसमीपमिह,
विलस रतिरभसहसितवदने ॥ ध्रुवम् ॥ १ ॥

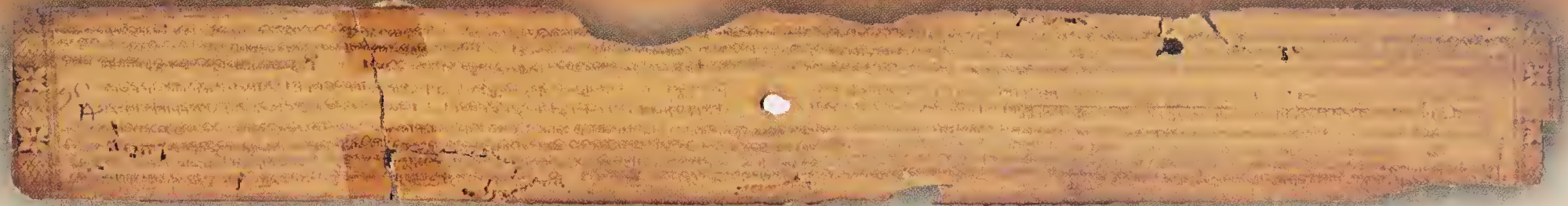
नवभवदशोकदलशयनसारे ।
प्रविश राधे माधवसमीपमिह,
विलस कुचकलशतरलहारे ॥ २ ॥

Song-21

Your face is bright, passionate and smiling. It begs ardently for his love. So enjoy yourself in wild luxury on the leafy soft and sweet floor of this beautiful abode of love. Oh Radha, enter Madhav's intimate world.

A precious bed made of new petals of Ashoka flowers is ready for you to revel. Your chains of pearls are swaying and quivering swiftly on your beautiful rounded pitcher-like breasts. Oh Radha go to Madhav.



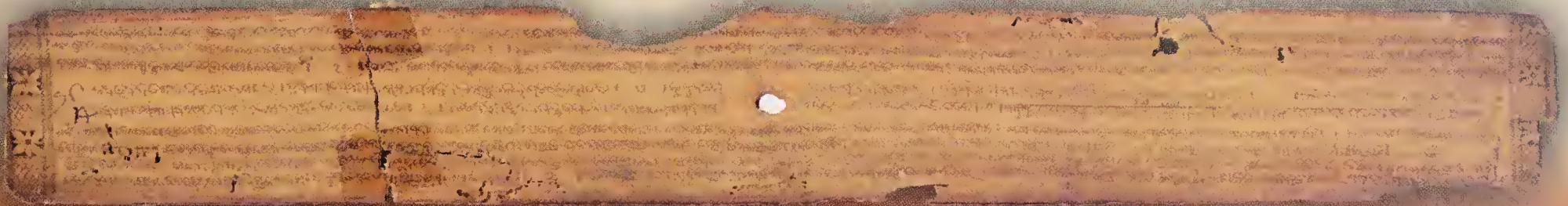


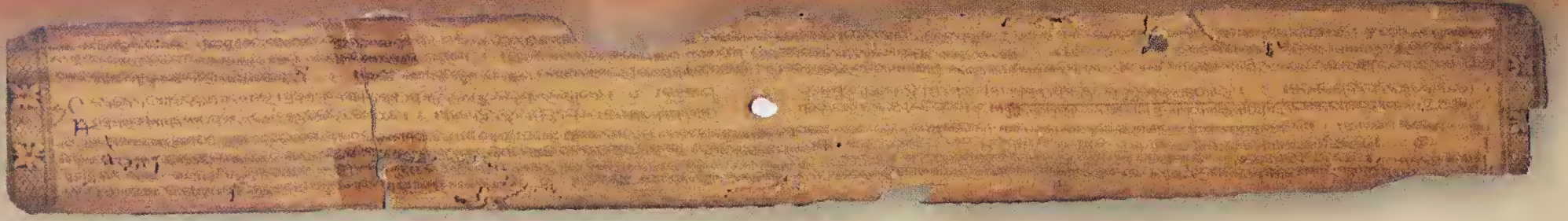
कुसुमचयरचितशुचिवासगेहे ।
प्रविश राधे माधवसमीपमिह,
विलस कुसुमसुकुमारदेहे ॥ ३ ॥

Enjoy yourself with the flower soft tender body of Krishna in this flower bedecked bright retreat of this garden hut. Oh Radha go to Madhav.

चलमलयवनपवनसुरभिशीते ।
प्रविश राधे माधवसमीपमिह,
विलस रसरसितललितगीते ॥ ४ ॥

Enter the garden hut and enjoy the fragrant chill of gushing sandal forest breeze. In this luscious arena let your sensual singing of joyous songs of love capture his mood. Oh Radha go to Madhav.





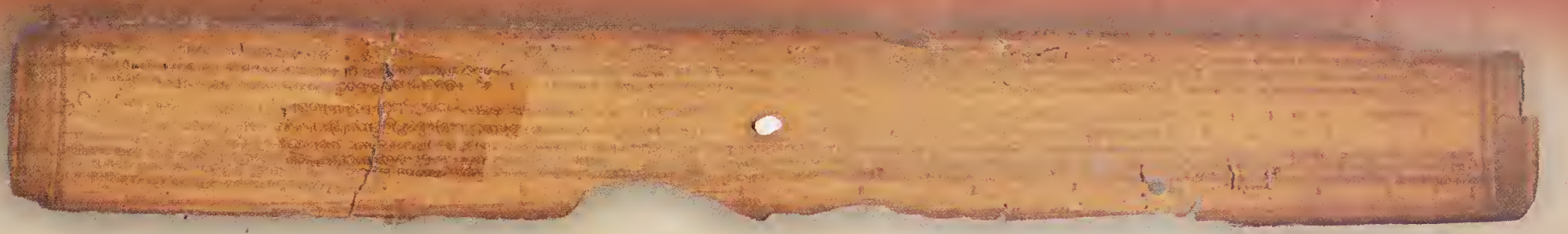
मधुमुदितमधुपकूलकलितरावे ।
प्रविश राधे ! माधवसमीपमिह,
विलस मदनशरसरसभावे ॥ ५ ॥

Where swarming bees drunk on honey buzz soft tones, revel there as
your emotion is rich in the mood of love and your heart is full of desire.
Oh Radha ! go to Madhav.

मधुरतरपिकनिकरनिनादमुखरे ।
प्रविश राधे माधवसमीपमिह
विलस दशनरुचिरुचिरशिखरे ॥ ६ ॥

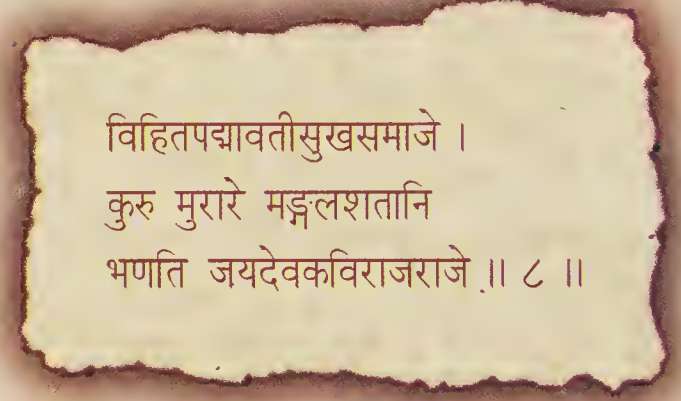
The beautiful chain of rubies glows like your dazzling teeth. Reveal
where flocking cuckoos coo sweetly. Oh Radha ! go to Madhav.





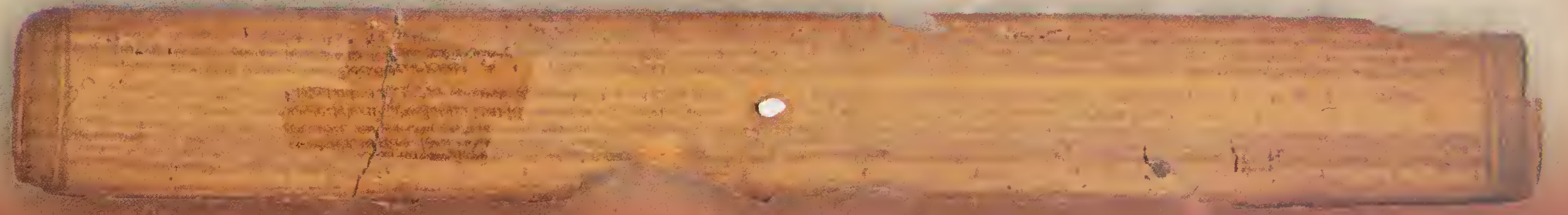
विततबहुवल्लिनवपल्लवधने ।
विलस चिरमलसपीनजघने ॥ ७ ॥

Your voluptuous hips have languished too long. With their leisurely movements go and enjoy in the garden, which is full with tangles of new shoots growing on dense undergrowth and the creepers.



विहितपद्मावतीसुखसमाजे ।
कुरु मुरारे मङ्गलशतानि
भणति जयदेवकविराजराजे ॥ ८ ॥

Jayadev, the king of the poet prays, Oh ! Murari grant the hundred holy blessings to the society (in habitants of the village) who are living happily by the grace of goddess Padmavati.





त्वां चित्तेन चिरं बहन्नयमति श्रान्तो भृशं तापितः
कन्दर्पेण च पातुमिच्छति सुधासंवाधविम्बाधरम् ।
अस्याङ्गं तदलंकुरु क्षणमिह भ्रूक्षेपलक्ष्मी इव-
क्रीते दासजनेऽपि सेवितपदाम्भोजे कुतः संभ्रमः ॥ ६ ॥

सा ससाध्वससानन्दं गोविन्दे लोललोचना ।
सिञ्जान मञ्जु मञ्जीरं प्रविवेश निवेशनम् ॥ ७ ॥

Oh ! Radha, Madhava is tired now, having borne you constantly so long in his mind. Now he is burning in passion of love, as he is longing to drink the nectar of your sweet red lips. Please sit on his lap and adorn it for a moment, as he worships your lotus feet. With only a flashing glance from goddess Laxmi he is reduced to her slave. So why and you afraid of him ?

With sweet sound of merrily ringing anklets she enters his place with mixed alarm and thrills and her swift eyes get fixed on Govinda.





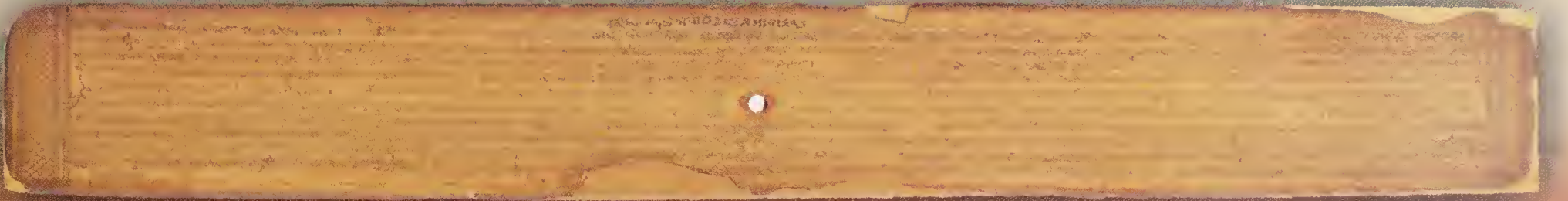
॥ द्वाविंशः प्रबन्धः ॥

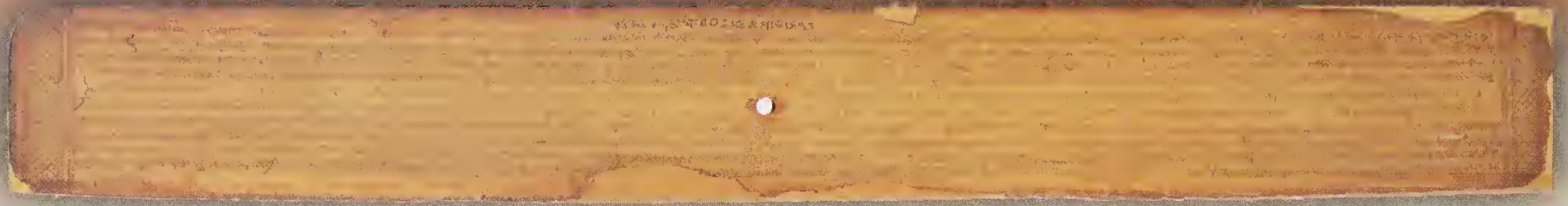
राधावदनविलोकनविकसितविविधविकारविभङ्गम् ।
जलनिधिमिव विधुमण्डलदर्शनतरलिततुङ्गतरङ्गम् ॥
हरिमेकरसं चिरमभिलषितबिलासं,
सा ददर्श गुरुहर्षशम्बदवदनमनङ्गनिकशम् ॥ ध्रुवम् ॥ १ ॥

हारममलतरतारमुरसि दधतं परिलम्बि विदूरम् ।
स्फुटरफेनकदम्बकरम्बितमिव यमुनाजलपूरम् ॥ २ ॥

When Krishna sees Radha's face, all his symptoms betray love and deep locked emotions got exposed, just as at the appearance of the full moon the high and the mighty sea waves surge to their crests. She saw her passion reach the soul of the mood of Hari. He looked ecstatic and appeared possessed by the love spirit.

He toys with the bright and exquisite chains of pearls, which he wears close to his chest. These pearls look like shining white swells of foam coming out of the churning Yamuna's swirling currents.



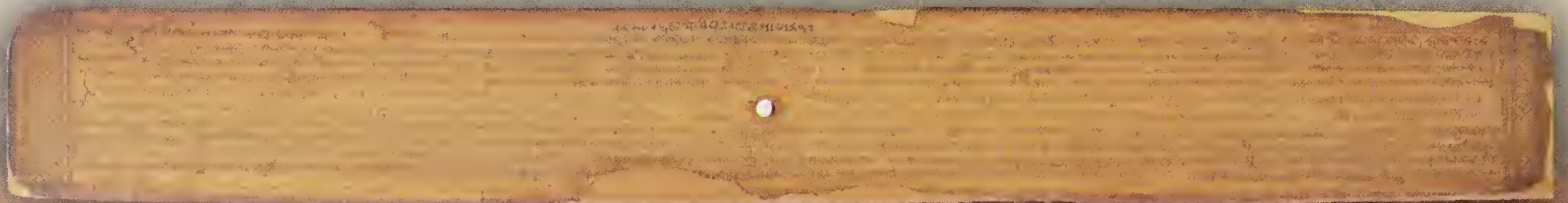


श्यामलमृदुलकलेवरमण्डलमधिगतगौरदुकूलम् ।
नीलनलिनमिव पीतपरागपटलभरवलियितमूलम् ॥ ३ ॥

Krishna's attire is of fine yellow silken clothes, which wraps his blue delicate body. He resembles a blue lotus wrapped in the veils of yellow pollens.

तरलदृगञ्चलवलनमनोहरवदनजनितरतिरागम् ।
स्फुटकमलोदरखेलितखञ्जनयुगमिव शरदि तड़ागम् ॥ ४ ॥

The movement of her swift eyes , when glancing at the seductive face of Krishna lends her beautiful face a sweet tinge of passion. Such eye movements resemble the sight of an enchanting autumnal pond in which wagtail couples mate in the hollows of full blossomed lotus flowers.





वदनकमलपरिशोलनमिलितमिहिरसमकुण्डलशोभम् ।
स्मितरुचिकुसुमसमुज्ज्वलिताधरपल्लवकृतरतिलोभम् ॥ ५ ॥

शशिकिरणच्छुरितोदरजलधरसुन्दरकुसुमसुकेशम् ।
तिमिरोदितविधुमण्डलनिर्मलमलयजतिलकनिवेशम् ॥ ६ ॥

When their faces met intimately Krishna's ear-rings caressing his lotus face, flashed like the sun. The lascivious trembling lips of Krishna flashing a smile arouses the love of passion in Radha, as she could well mark in them the passionate desire to drink Radha's lips.

Flowers which have got tangled in his hair are like the moon beams caught amidst dark clouds. The sandal paste spot on his brow looks like the moon rising from the darkness.



विपुलपुलकभरदन्तुरितं रतिकेलिकलाभिरधीरम् ।
मणिगणकिरणसमूहसमुज्ज्वलभूषणसुभगशरीरम् ॥ ७ ॥

Krishna's body hair bristles in the artistry of sensual and passionate play of the eyes of Radha. Gleaming and shining his ornaments beautifully adorn his graceful form.

श्रीजयदेवभणितविभवद्विगुणीकृतभूषणभारम् ।
प्रणमत हृदि विनिधाय हरिं सुचिरं सुकृतोदयसारम् ॥ ८ ॥

Jayadeva's exquisite rhetorics double the beauty of the adornments of Krishna. Oh ! readers, bow down to Hari and hold Him close to your heart and consummate His favour, because that is the quintessence of all good deeds on earth.



अतिक्रम्यापाङ्गं श्रवणपथपर्यन्तगमन-
प्रयासेनेवाक्ष्णोस्तरलतरतारंपतितयोः ।
इदानीं राधायाः प्रियतमसमालोकसमये
पपात स्वेदाम्बुप्रसर इव हर्षाश्रुनिकरः ॥ ८ ॥

Radha's eyes transgress their bounds and stain to reach beyond her ears in a side ward glance at Krishna. The trembling pupils of her swift moving eyes falls on her dear lover Krishna and then heavy tears of joy and happiness rolled down her eyes like streams of sweat.

भजन्त्यास्तल्पान्तं कृतकपटकण्डूतिपिहित-
स्मितं याते गेहाद्बहिरवहितालीपरिजने ।
प्रियास्यं पश्यन्त्याः स्मरशरसमाकूतसुभगं
सलज्जा लज्जेव व्यगमदति दूरंमृगदृशः ॥ ९ ॥

The fawn eyed Radha rests herself on the edge of His bed. She masks her smile while pretending to scratch her ears and thus, going farther away from her friends swarming outside. When she sees Krishna's face graced by arrows of love all her modesty leaves her in shame.



द्वादशः सर्गः

॥ सुप्रित पिताम्बरः ॥

गतवति सखीवृन्देऽमन्दत्रपाभरदुर्भर-
स्मरशरवशाकूतस्यूतस्मितस्नपिताधरम् ।
सरसमनसं दृष्ट्वा राधां मुहुर्नवपल्लव-
प्रसरशयने निक्षिप्ताक्षोमुवाच हरिः प्रियम् ॥ १ ॥

॥ त्रयोविंशः प्रबन्धः ॥

(रामकिरीरागेण गीयते)

किशलयशयनतले कुरु कामिनि चरणनलिनविनिवेशम् ।
तव पदपल्लववैरिपराभवमिदमनुभवतु सुवेशम् ।
क्षणमधुना नारायणमनुगतमनुभज राधिके ॥ ध्रुवम् ॥ १ ॥

CANTO-XII

**Suprita Pitambarah
(The Ecstatic Krishna)**

Radha smiles and blushes when her friends leave her. That she is possessed fully by love clearly shows on her face. Her modesty gives way in the struggle with her love's deep fantasies. Hari sees her gleeful mood and speaks to her, when her eyes are fixed on his bed of buds and new leaves.

Song-23

My beloved, place your lotus feet on my bed of new leaves and tender shoots. Leave your foot prints on them as the beauty of your tender divine feet is far superior to the beauty of this bed. Oh Radhika ! Love and follow your Narayan who is loyal and faithful now.

करकमलेन करोमि चरणमहमागमितासि विदूरम् ।
क्षणमुपकुरु शयनोपरि मामिव नूपुरमनुगतशूरम् ॥ २ ॥

You have travelled quite a distance following me. Allow me to stroke you tired weary feet with my lotus hands. As you do a favour to your anklets by putting them on your feet, similarly do me a favour for a moment by placing your feet on my bed.

वदनसुधानिधिगलतममृतमिव रचय वचनमनुकूलम् ।
विरहमिवापनयामि पयोधररोधकमुरसि दुकूलम् ॥ ३ ॥

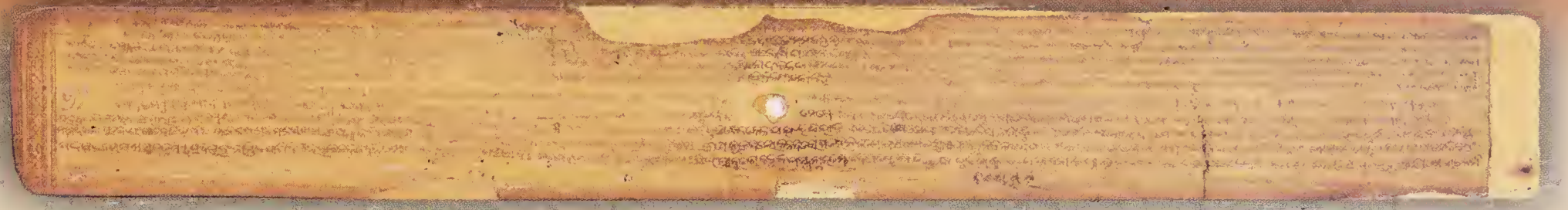
Speak to me in your soft and loving words, which would flow from your face like nectar flowing from the moon, so that I would be shielded from the pangs of desertion, just as the silken cloth shields your breasts.

प्रियपरिरम्भणरभसवलितमिव पुलकितमतिदुरवापम् ।
मदुरसि कुचकलशं विनिवेशय शोषय मनसिजतापम् ॥ ४ ॥

Press against my chest the pitchers of your throbbing hard breasts which
crave and ache for my loving embrace. Please quench the burning fire of
my love, and dispel my anguish.

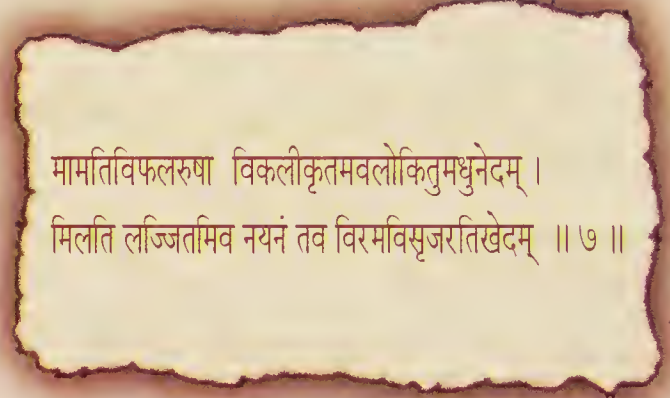
अधरसुधारसमुपनय भाविनि जीवय मृतमिव दासम् ।
त्वयि विनिहितमनसं विरहानलदग्धवपुषमविलासम् ॥ ५ ॥

Oh large hearted Radhike, I am your dying slave, give me the
nectar of your lips and revive me, as my obsessed mind and
listless body burn in love's desolation, having been tortured by
long separation.



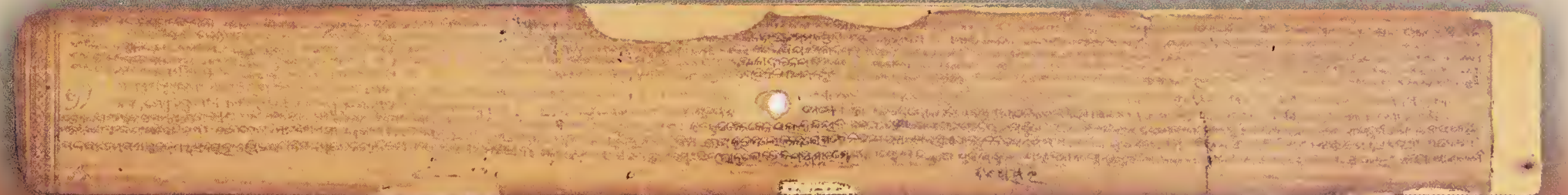
शशिमुखि मुखरय मणिरसनागुणमनुगुणकण्ठनिनादम् ।
श्रुतियुगले पिकरुतविकले मम शमय चिरादवसादम् ॥ ६ ॥

Oh moon faced Radha, jingle your jewelled griddle cords so that they echo the tone of your melodious voice. Soothe and assuage my ears which have been lacerated for long by the shrill cries of the cuckoos.



मामतिविफलरुषा विकलीकृतमवलोकितुमधुनेदम् ।
मिलति लज्जितमिव नयनं तव विरमविसृजरतिखेदम् ॥ ७ ॥

Why do you shy away from looking at my face ? Why do you close your eyes when they meet mine ? I am tortured by your futile and baseless anger. Please glance at me and put an end to my passion's despair and love's torture.



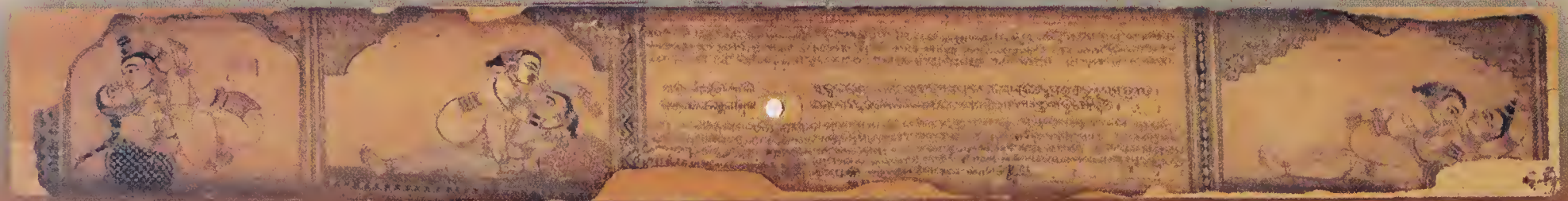


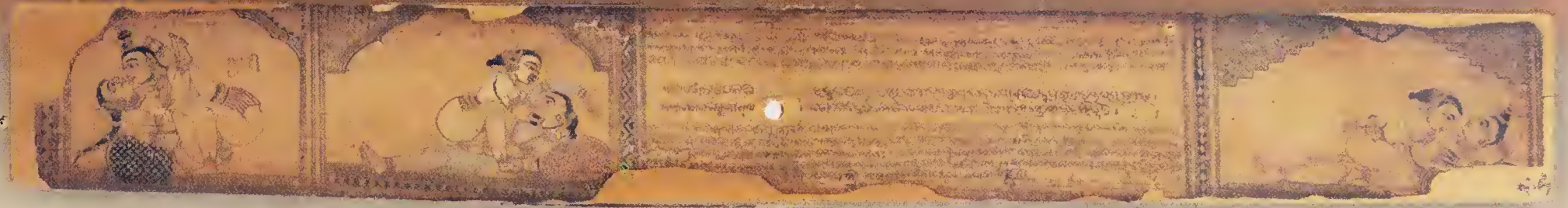
श्रीजयदेवभणितमिदमनुपदनिगदितमधुरिपुमोदम् ।
जनयतु रसिकजनेषु मनोहररतिरसभावविनोदम् ॥ ८ ॥

माराङ्गे रतिकेलिसङ्कुलरणारम्भे तया साहस-
प्रायं कान्तजयाय किञ्चिदुपरि प्रारम्भि यत्संभ्रमात् ।
निस्पन्दा जघनस्थली शिथिलिता दोर्विल्लिरुत्कम्पितं
वक्षो मीलितमक्षिपौरुषरसः स्त्रीणां कुतः सिध्यति ॥ ४ ॥

Jayadeva's song in each one of its verse echoes the delight of Madhusudan. Let these songs lead to a joyful mood of love and entertain all sensible readers with the elixir of love's potion they contain.

As the battle began in the love play, Radha displayed all her passion and launched a bold offensive. Driven by love's fever she rode over her lover trying to dominate him. For sometime she triumphed. Then her hips slowed down and went still. Her vine like arms became slack in their grip. Her chest heaved furiously. Her eyes got closed. How could women attain the powers of men ? How could a mood of manly force succeed for women in love ?





अथ कान्तं रतिश्रान्तं पुनर्मण्डनवाञ्छया ।
निजगाद निरावाधा राधा स्वाधीनभर्तृका ॥ ६ ॥

॥ चतुर्विंशः प्रबन्धः ॥

(रामकिरीरागेण गीयते)

कुरु यदुनन्दन चन्दनशिशिरतरेण करेण पयोधरे ।
मृगमदपत्रकमत्र मनोभवमङ्गलकलशसहोदरे ।
निजगाद सा यदुनन्दने क्रोडति हृदयानन्दने ॥ ध्रुवम् ॥ १ ॥

Song-24

After a passionate and fretful battle of love, when Krishna idles, the easeful and domineering Radha, now secure in her power over him wants to be decorated and adorned by Him. She speaks to him thus.

Oh ! Yadhunandan, with your hands that are cooler than the sandal balms on my breast, paint a leaf design with deer musk on my breasts that are the ritual vessels of Kamadeva. She speaks to Krishna who joyfully plays to delight her heart.



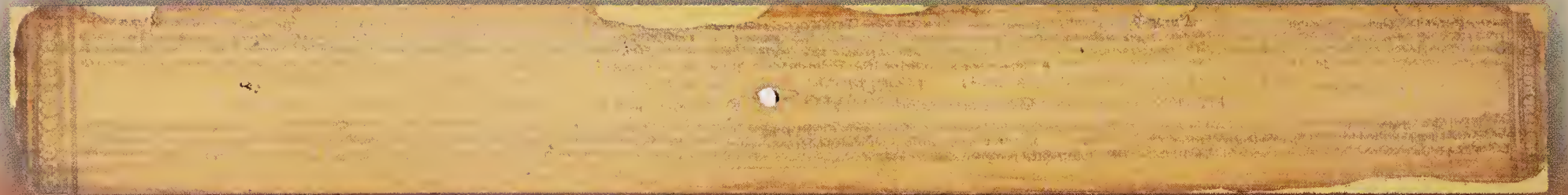


अलिकुलगञ्जनमञ्जनकं रतिनायकसायकमोचने ।
त्वदधरचुम्बनलम्बितकज्जलमुज्ज्वलय प्रियलोचने ॥ २ ॥

My eyes are like arrows of love and have lost their Kohl(Kajjwala) because of your constant kissing. Oh ! pretty eyed one, paint my eyes again with such kohl which is blacker and glosser than the bumble bees.

नयनकुरङ्गतरङ्गविकाशनिरासकृतिश्रुतिमण्डले ।
मनसिजपाशविलासधरे शुभवेश निवेशय कुण्डले ॥ ३ ॥

My ears are like Kamadeva's enticing snare. They fix the limit to my expansive doe like eyes. Oh the gracefully dressed one, put the ear rings on my ear.

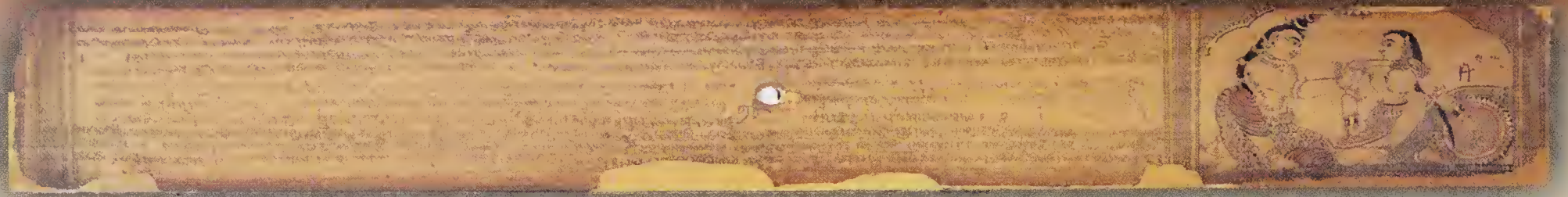


भ्रमरचयं रचयन्तमुपरि रुचिरं सुचिरं मम सम्मुखे ।
जितकमले विमले परिकर्मय नर्मजनकमलकं मुखे ॥ ४ ॥

मृगमदरसदलितं ललितं कुरु तिलकमलिकरजनीकरे ।
विहितकलङ्ककलं कमलानन विश्रमितश्रमशीकरे ॥ ५ ॥

My pretty face even defeats the lotus. Put back in my braid the teasing dark lock of hair which has gone loose and fallen on my face to tease a gleaming line of black bees.

My moon like forehead, Oh lotus faced Hari, has become moist with drops of sweat. Please draw a moon shadow with the paint of liquid deer musk on my face to beautify it just as the stain beautifies the moon.

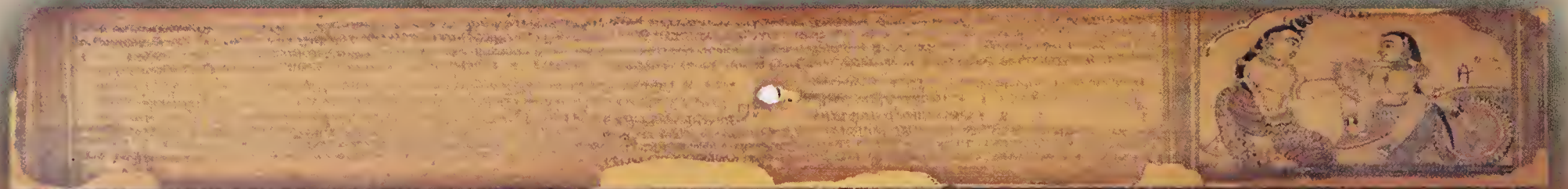


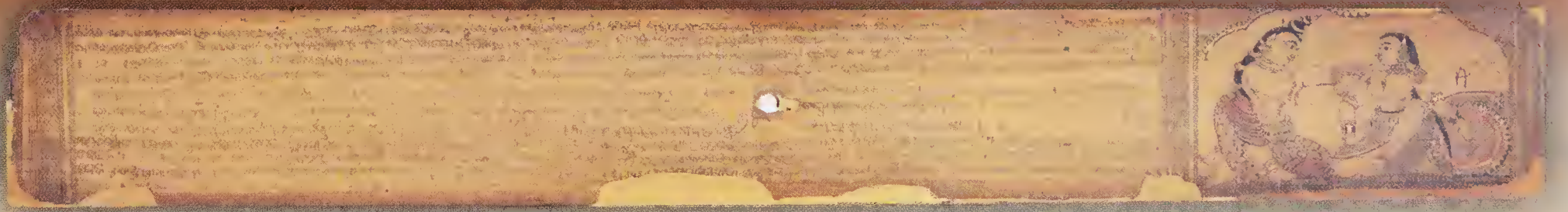
मम रुचिरे चिकुरे कुरु मानद मनसिजध्वजचामरे ।
रति गलिते मिलिते कुमुमानि शिखण्डविखण्डकडामरे ॥ ६ ॥

My gleaming and shining hair got loosened in the love game. Oh !
Krishna, decorate them with delicate bright flowers. Make as the
banner of love a flywhisk that would outshine peacock plumage.

सरसघने जघने मम शम्बरदारणवारणकन्दरे ।
मणिरसनावसनाभरणानि शुभाशय वासय सुन्दरे ॥ ७ ॥

My huge heavy hips and my beautiful loins make a deep cavern to
accommodate and absorb love. Just as the mountain caves shelter
elephants, they shelter Ananga, the God of Love. Oh ! kind hearted
one, cover them with clothes and decorate them beautifully with griddle
made of small bells and jeweled ornaments.





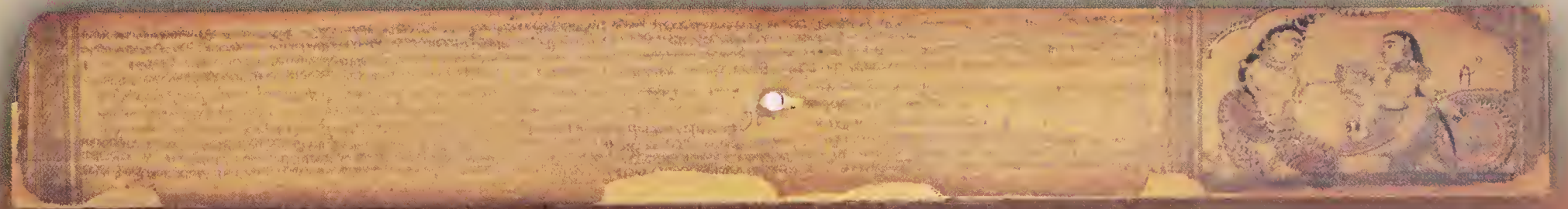
श्रीजयदेववचसि जयदे सदयं हृदयं कुरु मण्डने ।
हरिचरणस्मरणामृतकृतकलिकलुषज्वरखण्डने ॥ ८ ॥

Always thinking of Hari's feet and chanting repeatedly His name would give the nectar which would insulate men against frets and fevers of this dark time. Oh Lord Hari ! bless the splendid words of Jayadeva that sing your glory.

रचय कुचयोः पत्रं चित्रं कुरुष्व कपोलयो-
र्घटय जघने काञ्चीमञ्च स्रजा कवरीभरम् ।
कलय वलयश्रेणीं पाणौ पदे कुरु नूपुरा-
विति निगदितः प्रीतः पीताम्बरोऽपि तथाकरोऽत् ॥ ७ ॥

She asked Hari to paint a Leaf on her breasts, and put colour on her cheeks, draw on her forehead beautiful marks, draw on her hips with aromatic paints and lay a griddle of bells on her hips, twine her heavy braid with flower garlands, adorn her hands with rows of bangles, and fix her feet with jeweled anklets.

The yellow robed lover Krishna did all this with delight at the behest of Radha.





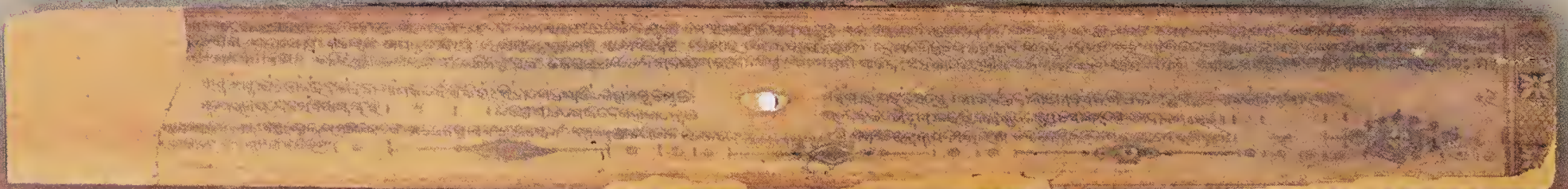
यद्गान्धर्वकलासु कौशलमनुध्यानं च यद्वैष्णवं
यच्छृङ्गारविवेकत्वमपि यत्काव्येषु लीलायितम् ।
तत्सर्वं जयदेवपण्डितकवेः कृष्णैकतानात्मनः
सानन्दा परिशोधयन्तु सुधियः श्रीगीतगोविन्दतः ॥ ८ ॥

श्री भोजदेवप्रभवस्य वामादेवी सुत श्री जयदेवकस्य ।
पराशरादिप्रियवर्गकण्ठे श्रीगीतगोविन्दकवित्वस्तु ॥ १० ॥

The musical skill of Jayadeva, his meditation on Vishnu, his vision of reality in the erotic mood, and his graceful scholastic play in these poems prove that the soul of Jayadeva, the poet and the scholar, is devoted and dedicated to Lord Krishna. Oh ! wise men, if you are the real devotees of Vishnu and if you are discriminating readers of erotic art read the poems composed by Jayadeva and purify the world by singing his Gita Govinda.

Jayadeva the heir of Bhojadeva and son of Bamadevi expresses the power of poetry in his composition Gita Govinda. Let it be sung by great sages and devotees such as his friend Parasara.

END OF GITA GOVINDA



THE PHILOSOPHY OF THE GITAGOVINDA

God, is the *Chidatma*, and the Absolute Consciousness, whose mysterious existence can be conceived at heart by the acquisition of *Brahmajnana* through vedantic meditation. *Brahmajnana* is the source of wisdom and consciousness. The *Mahayogi* who knows our inner feeling is the Cosmic power or *Brahma* who is also the ultimate Reality. He is also the protector of His creation, the *Dharma*. He is the stainless one, shining in peerless light and appearing in Soul-bewitching wondrous form. He is known as Govinda. The collection of sweet and musical *slokas* dedicated to Him is the *Gitagovinda*.

The scripture *Gitagovinda* of Jayadeva centres round the conjoined love episode of Radha and Krsna. According to Shri Rama Krishna Paramahansa, "As a devotee cannot live without God, so also God cannot live without His devotee. The devotee becomes the sweetness and God its enjoyer. The devotee becomes the lotus and God the bee. It is also the God-head that has become all these in order to enjoy Its own Bliss. That is the significance of the episode of Radha and Krsna". According to one school of Vaisnava religion, the supreme God Himself became Radha and Krsna to enjoy the bliss of their mutual union.

At the beginning of the scripture of the *Gitagovinda*, it is described in the very first *sloka* that due to all-pervading darkness in the dense forest caused by clouds, Krsna, the child, was afraid and so Nanda asked Radha to lead the kid home, but Radha on her way indulged in secret blissful union with Madhava, her beloved, in the groves on the bank of the river Yamuna.

Due to excess of *tama* (darkness) *jiva* forgets God and there is not the slightest trace of yearning in his heart for God-realisation. The creator is at a loss to observe this spiritual degeneration in His creation. Though a part and parcel of the Supreme Self, *Jiva* forgets his inner self coming under the shell of world-bewitching *maya* or illusion which envelops him in complete darkness. The *jiva* can dispel this darkness of ignorance by kindling at heart the spirit of Radha, the pleasing consort of Madhava by spiritual discipline at the dictates of conscience and enjoy the bliss of communion with the Supreme Self on the bank of the river Yamuna at Vrindavana.

Devotion with dedication is the main weapon to cut all the fetters that bind the *Jiva* to worldliness. The sages of the past have recorded eight shackles which obstruct the way to the realisation of God.

"Ghrna, sankha, bhayam, lajja, jugupsa cheti panchami,
Kulam silam cha manam cha astu pasah prakrtitah"
(*Bhairava Yamala* quoted in *Yogi Guru* – P. 168)

The eight shackles are hatred, apprehensions, fear, shame, *jugupsa*, high caste, rank and fame. These are brutal by nature and bind the human soul.

"*Aetairbadha pasuh prokto*
Mukta etah sadasivah"
(*Bhairava Yamala* quoted in *Yogi Guru*, P. 169)

Knowledge based on spiritual consciousness is not achieved easily, but it is the outcome of God's grace to be obtained through

yogic austerities. Attachment to false and transient objects of the world delude mankind life after life leading to ignorance.

"Janmantara sata vasta mithya samsara vasana
Sa chirabhyasa yogena vina na ksayate kvachit"
(Muktikopanisad – 2 - 15, quoted in Yogiguru, Page 169)

Futile is the human birth without the awakening of spiritual consciousness. So in order to obtain divine knowledge based on spiritual standards, the mind has to be controlled first for diverting it away from the sensuous objects of the world by yogic austerities, discrimination and renunciation till it is completely annihilated. Detailed discussion about Radha, the Primal Power and beloved consort of Madhava, has been made in the *Lilatattva*. On developing a conscientious mind, the spirit of Radha shall blossom in the heart and this will lead to blissful union with Madhava, the Supreme Self.

This very first *sloka* embodies in it the whole of the essence of the *Gitagovinda* which has been gradually developed in latter cantos. Visnu Puran contains the following *sloka*. (Vishnu Puran Pratham Ansa, Dwitiya Adhaya quoted in Sabda Kalpuraṇa P. 307 Nag publication, Delhi - 1987)

"Vasha sarvanivasascha visvani yasya lomesu,
Tasya deva Parambrahma Vasudeva iti ritah."
(Vishnu Puran, Pratham Ansa- 2nd chapter quoted in
Sadbakalpadruma P. 307 Naga Publications Delhi 1987)

It is Vasudeva, who is omnipresent and is the ultimate cause (*Mahakarana*) of the animate and inanimate world. He is formless, beyond physical perception and incomprehensible by the senses whose omnipotence cannot be described in words. How can the formless *Brahma* be conceived of indulging in blissful romantic inter-

communion? At the outset, the poet, in the third *sloka* of the *Gitagovinda* calls upon those who are desirous of hearing to taste the sweetness of the sportive, romantic and divine love. In other words, through the thrilling love episode of Radha and Krsna, the poet Jayadeva takes us stage by stage to the highest pitch of God consciousness and God realisation.

It is God Himself who appears in the form of man. The *Nitya* is the indivisible Satchidananda, and the *lila* or play takes various forms, such as *lila* of God, the *lila* as man and the *lila* as the Universe. The *nitya* comes down to the universe in form of *lila* to teach mankind and to perpetuate the creation. In fact this *lila* is going on since the first day of creation and shall continue till its end. The *Gitagovinda* of Jayadeva tends to uplift the soul on the way to God realisation., stage by stage, by dispelling the darkness caused by *maya* or illusion through the medium of selfless, fascinating and heavenly love of Radha and Krsna. To picture the inner most feelings of love in a pleasing romantic and attractive manner touching the heart of one and all is not possible for an average man without any divine manifestation in him. That is why the commentators have placed Jayadeva as an incarnation of 'Jagannatha' or the second 'Vyasa-deva'.

After the 4th *sloka*, begins the heart-touching vivid melodious description of the ten incarnations (*Dasavatara*) based on the evolutionary process of the creation and development of the animal world. According to the *Srimad Bhagavata Gita*, when virtue subsides and vice prevails, God manifests Himself to establish righteousness. It is on this that the theory of Incarnations of God is based.

MINA or Fish

At first the whole of the creation was full of water. Sages of the past say that the fish was the first aquatic developed creature

created by God. Due to spark of *Chidatma* infused in it, it throbbed into life and it is considered to be the Fish incarnation of God, who descended to earth to teach people and to preserve His creation. The *Vedas* were in danger. Assuming the Fish incarnation He rescued the *Vedas* thereby setting forth an example for the *jiva* engrossed in *maya* due to accumulation of evil and immoral tendencies. The goal is to control the mind from the beginning and focus it on knowledge of *Brahma*, the ultimate Reality.

KURMA or Tortoise

The animal creation on its evolutionary process and development proceeded and there was the Tortoise Incarnation (*Kurma Avatara*) of God. It was the first animal of its kind, an amphibian, which could move about both in water and land. In course of gradual progress of the *jiva* on the spiritual path there is great rivalry between godly and brutal forces. In the midst of this the seed of devotion flung in the hearts of the devotees germinates and the *jiva* longs to taste the nectar of bliss. Through the insurmountable hurdles of life the *jiva* pines for bliss of God. The gods and demons churned the sea with the Mandara hill to obtain the nectar and God in shape of tortoise saved the earth by supporting it on His back as described in the *Srimad Bhagavata*.

VARAHA or Boar

The next incarnation is the Boar that is the *Varaha* incarnation of God which is very significant. The amphibian progresses to the stage of the mammal. Without cultivating purity of heart no aspirant can expect god-realisation. So the *jiva* should be purged of all impurities before aspiring for God's grace. Man should free himself from the clutches of 'Woman' and 'Gold' which constitute *maya* and delude mankind. Due to the degenerating effect of the *tama*, man

has forgotten his own self and moves far away from God. The Boar incarnation aims at reestablishing to pure nature and goads *jiva* to Godhead by removing the impurities of heart and thereby saving the world from destruction.

NARASINGHA or the Lionman

By way of continuous development *jiva* assumes the joint form of man and animal which represents the *Narasingha* (man and lion) incarnation of God. Knowledge and wisdom dawned in the man as a result of which evil forces were crushed. But *jiva* cannot completely free himself from 'I'ness or 'My'ness and brutal tendencies in spite of its partial elevation on the spiritual path. *Brahma* or God consciousness should be enkindled at heart with iron determination. Consequently the demon Hiranya Kasipu the personified *raja* and *tama* is vanquished. Without vanquishing *raja* and *tama* no one can progress in the field of spiritual discipline.

VAMANA or the Dwarf

The next incarnation is that of *Vamana* or Dwarf. After overcoming the brutal forces, *jiva* assumes the short-stature body of man known as Vamana Incarnation. On assuming a human body He was influenced by *sattva*, *raja* and *tama*. *Sattva* always soars high in the spiritual plane and consequently there was development of human knowledge. This is the 5th step in the spiritual ladder. When God consciousness blossoms with the elevation of *sattva*, then *raja* and *tama* flee away. On gaining wisdom, *jiva* realises that in comparison with the vast creation he dwindles into insignificance. This humility and the spirit of surrender to the Creator infused in *jiva* a moral and spiritual force. In the Vamana incarnation, His two legs occupied the sky and the earth and the third leg pushed Bali the embodiment of *raja* and *tama* to the underground. He is also known as Tribikrama meaning having valour in three worlds.

Lord Jagannatha is termed in the *Puranas* as 'Vamana'. The saints of the past say that on having the *darsana* of Lord Jagannatha in the chariot, man escapes the painful cycle of life and death.

"Rathe tu Vamanam drstva punarjanma navidyate"

The *Yogis* compare the human body with a chariot. Just as the chariot has three parts, similarly the human body comprises mainly of three parts, namely '*Sahasrara* (head) '*Anahata*' (heart) and '*Muladhara* (lower part). At the topmost portion of the chariot Lord Jagannatha exists. It is the heart of the devotee which is the playground or drawing room of God. At the *muladhara chakra* (*chakra* is the centre of force in the body) the lower tendencies like lust etc. are located. The moment Lord Jagannatha ascends the chariot as Vamana, the moment there is an outburst of spontaneous devotional and unfathomable joy in the congregated mass which is carried away to a supernatural sphere. On hearing the devotional songs and the *sankirtana*, the evil tendencies leave the mind *sattva*, *raja* and *tama* are the cords pulling the chariot of the human body. The *Yogis* believe that if an aspirant can realise and see in Lord Jagannatha at the *sahasrara chakra* of his body, he shall not be born again in this world.

PARASURAMA

Though the *jiva* was influenced by the three *gunas*, namely; *sattva*, *raja* and *tama*, the faculty of *sattva* prompted him to cultivate love, brotherhood and this led for formation of human society. But in course of time the *rajas* and *tamas* re-established their hold on *jiva* and men again indulged in sensual pleasures, attachment to worldly objects, envy, vices etc. going astray from the path of spiritual discipline. Most of the *Ksatriyas* who were the ruling chiefs of the country were despots and did not care for the welfare of the

people. They practised all sorts of cruelties. They did not care for the counsel of the wise, the sages and the saints. In order to save His creation from disaster God again incarnated Himself as Parasurama and after eliminating these *Ksatriyas* He restored peace and order on the earth. Though man tries to achieve progress on the spiritual path stage by stage, he has to face repeated falls due to dominance of *rajas* and *tamas*. The incarnation of Parasurama signifies that one should cut asunder by the axe of conscience shackles that bind the human soul to worldly objects, and reestablish the domain of *sattva* and dharma.

RAMA

The incarnation of Rama shows the victory of virtue over vice by way of contrast between moral, spiritual and godly forces on one hand and *rajasika*, *tamasika* and *asurika* forces on the other. Due to the predominance of *sattvika* qualities, *Ramarajya* exhibited the highest standard of kingship, parental regard, brotherly affection, devotion to superiors sages and *Brahmins*, selfless heavenly love, love for lower animals and heroism and valour to combat the evil forces. The way to God realisation was made clear, Ravana, the personification of *rajas*, *tamas* and all other *asurika*-forces was vanquished. The incarnation of God as Rama taught the world to control the mind, subdue the lower base physical tendencies and to concentrate upon truth, non-violence and spiritualisation which chisels into shape the marble of life.

BALARAMA or HALADHARA (Ploughman)

The next incarnation of God is Haladhara, the ploughman. This incarnation contains a significant message to the human society. The plough is the symbol of agriculture, the main source of non-violent subsistence of the human society. In other words men were taught

the value of dignity of labour and to utilise the strength for improvement of agriculture and to direct the mind for spiritual pursuits. Agriculture was the first non-violent way of procuring food and earning a livelihood for man. Haladhara incarnation stood for this. It represented the transition from nomadic life of hunters to established habitats of agriculturists.

BUDDHA

Due to vedic complexities of mode of worship to God and the Devas the rigidity of the caste system and other superstitions prevalent in the society, weaker sections of the people were subjected to great oppression and ill-treatment. Animal sacrifice in the *yajna* and many other cruelties were practised in the name of appeasing God. To eradicate this blemish from the human society, God incarnated Himself as Buddha and taught people the rare virtues of Truth Love and Non-violence.

Jiva gains wisdom by maturity of knowledge. At this stage he begins to hate the earth polluted with envy bloodshed and other vices. This leads an aspirant to the final stage of emancipation that is the merging of the soul with the *Brahma*, attaining *Nirvana*.

KALKI

On gaining wisdom the liberated soul sees the Lord in *samadhi* and waits for being merged with Him when *Mahakala* (the death) destroys his physical frame. *Mahakala* signifies the Kalki incarnation of God.

Days gone by shall never come back again. Like a river flowing down to meet the sea, life moves in a fast pace to reach the last syllable of recorded time and meets death or *Mahakala*, the inevitable.

True wisdom blossoms in an aspirant in *nirvikalpa samadhi*. To him all appear to be manifestations of *Brahma* and this is what is known as *Brahma Jnana*. Everything in the physical world is unreal transitory and an illusion. The *Advaita* conception of *Brahma* is only real. According to the great *yogi* Nigamananda, this *Advaita* conception is termed as philosophy of life, *Paramatma* and *Bhagavana*. But achievement of *Advaita jnana* is not possible for the average man. Jagatguru Sankaracharya, the founder of *Advaita* philosophy, Sadguru Nanak, Maharaj, Sumeru Das, Thakur Nigamananda, Ramakrishna Paramhansa etc. had realised *Brahma* in *Nirvikalpa Samadhi*.

The liberated soul shall enjoy the perpetual bliss in the kingdom of heaven and taste the nectar of His peerless beauty and *lila*.

After describing the ten incarnations, the liberated soul in communion with *Brahma* has gone mad with divine bliss and rapture "*Srita kamala kucha mandala, dharta kundala, kalita lalita vanamala.....etc.*"

At the end of the salutations to *Brahma*, begins the sportive eternal communion with Satchidananda. This is transformed to Radha-Krishna *lila*, the love episode of Radha and Krishna which is otherwise indescribable.

In the heart of the aspirant, on eight thousand petalled lotus, *Brahma* in form of Madhava or Purusottam indulges in everlasting blissful union with *Prakrti* (nature) *Para Sakti* or the primal power. On realisation of His existence, the soul can easily escape *maya* or illusion of the world and merge with *Brahma*, the Supreme Self. This eight petalled lotus represents the eight *sakhis* of Radha participating in the sportive union at Vrndavana. The thousand petals of lotus symbolise the thousand *Gopis* and Srimati Radhika is *Mahamaya* or the the Primal Power.

These refer to the plane of spiritual discipline. A lover of poetry may be fascinated by the art of love as represented in the melodious verses of the *Gitagovinda*. But for realisation of Hari in the self, a separate angle of vision is considered necessary.

The Theory of Incarnation

Sri Ramakrsna Paramahansa says, "He who is *Brahma* is the *Adyasakti*, the Primal Energy. When inactive, he is *Brahma*, the *Purusa*. He is called *Sakti*, or *Prakrti*, when engaged in creation, preservation and destruction. These are two aspects of Reality - *Purusa* and *Prakrti*. He, who is *Purusa* is also the *Prakrti*. Both are embodiment of Bliss. *Brahma* or God is beyond sense perception and incomprehensible. He is *nirguna* or formless. But He assumes form and becomes *saguna* for the sake of his devotee. This is the incarnation of God. For the sake of creation the *saguna brahma* incarnated Himself and assumed the trinity form of Brahma, Visnu and Mahesvar. There are manifestations of His power not only in *Trimurti* but also in different gods installed and worshipped. These incarnations were meant for assisting the aspirants to achieve progress on the spiritual path and to teach the soul to proceed step by step towards God-realisation. God is one but His names are many. Fire is one, but it assumes different forms and names at different places. Similarly, there are manifestations of God in different forms and names.

Govinda, who is the *Mahakarana*, cause of causes is also *Satchidananda* who is *Purusa* or the ultimate Reality that only existed before creation. Though He was the Creator and *Chidatma*, He would have been unaware of His existence but for *chitsakti*. The link between the creator and His creation is *maya* or illusion. This phenomenal world is created by His infinite power. By forces of *maya*

He has accepted the limits of time, action and the nature. This is what is known as the first stage of the creation.

After the first stage of the creation the basic principles (elements) were created. Though God was the creator of all these principles (elements), there in conjunction with each other created by themselves men and other animals. This is known as the second stage of creation. This infinite power divided itself into ten components according to knowledge, will and action.

When every soul appears in the mother's womb, there is manifestation of godly power in the *Jivatma*. This is what is known as the third stage of creation.

Gunavatara

Sattva, *raja* and *tama* are known as *Gunavataras* of God. In the first stage of the creation these exist as the cause, in the second stage as the perception and in the third stage as the mind, intellect and ego. Again these *gunas* are also known as Brahma, Visnu and Mahesvara. He who creates the world by conjoining *Purusa* and *Prakrti* is known as *Brahma*. He who under the spell of *maya* lends body consciousness to the *Jivatma* and goals it on the path of God-realisation is known as Visnu. Again he who transforms or even destroys this universe according to need is known as Siva. But they are only partial manifestations of that one and only Infinite power. The prayers and worship which people offer to these gods, ultimately reach Him.

Every soul of the animal world is a part and parcel of the *Brahma*, the Supreme One. So every living animal, man and woman is the manifestation of God. The *Purusavatara* and *Gunavatara* are needed for preserving the creation. But sometimes for specific missions God appears on the earth through incarnations. When

virtue subsides and vice prevails God appears on earth to establish righteousness and protects the creation from the demonic forces. This is known as *Naimitika Avatar*. The *Yugavatara*, *Manvantara Avatara*, *Avesavatara*, *Lilavatara* and *Jnanavatara* are included in it.

Yugavatara

When *raja* and *tama gunas* predominate in human mind, man is subjected to evil forces and goes astray. As a result, the creation tends towards destruction. At this crucial time, through the infinite grace of God, the *sattva guna* is enkindled in the human mind which grows stronger and stronger and by this the creation is saved from destruction. This is known as the *Yugavatara* of God. The ten incarnations of God as depicted in the *Gita Govinda* by Sri Jayadeva are considered *Yugavataaras* of God. Of these ten incarnations, four assume the shape of the lower animals. But, on analysis, it will be seen that they contain great significance in the evolutionary process of animal development as well as a medium to impart spiritual momentum by eradicating lower base tendencies.

Manvantara Avatara

The holy saints and sages are manifestation of godly power who came down to the earth with a mission to teach humanity the gospels of truth, non violence and spiritualism by kindling *sattvik* quality in soul and developing it for the sake of God-realisation. They are known as *Manvantara Avataaras* of God. Sages like Kapila, Kaundilya, Rsabha, Dhruva, Prahlada, Vyasa, Gautama etc. belong to this class.

Avesavatara

For specific purposes there is migration of godly power in soul. This is known as *Avesavatara*.

Lilavatara

The creator out of his love for the creation assumes human forms with godly powers to sport in the universe as a man, to enjoy his *lila* and also to set up the religious and spiritual ideals for the human society. As this incarnation is the outcome of the divine will to indulge in *lila*, this is known as the *Lilavatara*. The playful activities of God are beyond sense perception. It is Srikrishna who was the *Lilavatara*. There has been no second *Lilavatara* by now. Srikrishna was the fullest manifestation of God's power. The *Avatari* (god who assumes the form of *Avatara* in different ages) himself came as *Lilavatara*.

Jnanavatara

God incarnates himself in human form to develop in human society the *sattva* quality and to let the *jiva* to go on spiritual path. This is known as '*Jnanavatara*. Mahavira, Buddha, Sankaracharya, Sri Chaitanya, Sadguru Nanak Deva, Mahatma Sumeru Das, Sivananda, Nigamananda, Brahmananda, Ramkrishna, Sirdi Sai, Satyasai belong to this type of incarnation.

It is foolish on the part of an ordinary man to go for gauging the depth and extent of power of God in the different incarnations which is beyond the conception of sages and saints.

The *Chidatma* and the *Chitsakti* are to observe and converse of the same coin that is the Absolute Reality or *Brahma*. When void of any action it is *Brahma*, and when engaged in creation, preservation and destruction by the help of the three *gunas*, *sattva*, *raja* and *tama*, it is the *Adyasakti* or primal power. *Brahma* is *Purusa* and his power is *Prakrti*. So *Prakrti* is the dynamic manifestation of *Brahma* in shape of the phenomenal creation with everything that belongs to

it. At times, *Brahma* is conjunction with his primal power, the *Adyasakti* or *yogamaya* incarnations in dual form to save the creation from *asurika* forces. Such an incarnation was Radha – Krsna, essentially one incarnation but in two forms.

Srikrna is the *Parama Purusa* and Radha, his loving consort is the *Prakrti*. She is termed as *Para Prakrti*. In Sanskrit as well as in Oriya '*Para*' means 'another' or 'other'. According to our scriptures the word '*Para*' also refer to Srestha or Supreme Chief which is *Purusa*. So *Prakrti* is always at work to please *Purusa*. She has completely surrendered her heart and soul for the satisfaction of *Purusa*. But *Purusa*, though feigning indifference, is pleased at heart and charmed at the selfless love and restlessness of *Prakrti* to please Him. The whole creation is immersed in everlasting joy at this sweet selfless and blissful intercourse between the *Purusa* and *Prakrti*. *Prakrti* is always eager to execute the longing of her beloved in the phenomenal world for which she is very swift, agile and always on at her heels. Though enjoying the full bliss of being merged with *Nirguna Purusa*, she does not have the slightest trace of desire. She merges completely with *Purusa*. The whole creation is transformed to Vrndavana, the place of sportive union of Radha and Krsna. *Prakrti* goes into samadhi while in communion with *Purusa*. The playful and loving activities of *Prakrti* move her beloved counterpart *Purusa* who is overwhelmed with intensity of divine love and forgetting his consciousness entreats Radha, the *Prakrti*, with the expression "*Dehi pada pallavamudaram*".

At the advent of spring *Prakrti* in the form of nature throbs with new life and inspires the whole creation. She has assumed this inspiring form for the pleasure and happiness of *Purusa*. In the words of the poet *Prakrti* is "*Rtunam Kusumakarah*". Having adorned the bosom of the blue-coloured Lord with all that is best and pleasing, the every playful *Prakrti* merges herself with *Purusa* and it

is this blissful conjoined union of *Purusa* and *Prakrti* which has been transformed into the heavenly inter-communion of Radha and Madhava. The *Vasanta Lila* as described in the *Gitagovinda* is only a spark of the eternal *lila* of Radha and Madhava going on infinitely. On the infinite powers of God the main three are : 1. *Maya*, 2. *Svarupa*, 3. *Tatastha*. By his *Mayasakti* God has created the world, *Svarupa Sakti* is that with which he rests in the eternal *lila* and by his '*tatastha*' power the universe is regulated and governed.

The *Svarupa Sakti* again can be divided into three composites i.e. *sat*, *chit* and *ananda*. The term '*sat*' means real and existing for ever meaning he who always exists. The entire world is His manifestation. God being the ultimate source of power lends a spark to others and creates them. This is what is known as *sandhini* power of God. '*chit*' means intellect knowledge, wisdom and consciousness. From the continuous flow of his wisdom or consciousness a particle of consciousness has come down to this world making it aware of itself conscious. He is the Supreme of all consciousness. He makes others conscious by His own power. This is known as *sambit* power of God. Lastly God is *ananda* or bliss incarnate. *Ananda* means joy, delight and bliss. All bliss owe their origin to God. The animate world feels pleasure or *Ananda* only through His grace. The power with which He delights others, is known as the *alhadini sakti* or the pleasing power. As the soul is in constant communion with God, he feels the pleasure and there lurks in his mind a thirst for enjoying the bliss of life. But due to spell of *maya* or illusion, he forgets. It is God who feels the pleasure and pain in the creation in form of man. By reaching *Brahma*, the embodiment of permanent bliss the thirst of soul for real joy and happiness is quenched. So the *Upanisads* say "*Rasovaisati, rasam habyam labdhanti bhavati*". In other words soul enjoys the fullness of heavenly joy by obtaining the grace of God, the source of permanent bliss.

Every *jiva* or soul pines for testing the pleasures of life. But to taste the bliss of life, one should intensify his feelings for divine love of God. When the feelings for love of God are intensified this is known as *bhava*. Unless *bhava* is awakened at heart, it is not possible to realise God and His bliss. The permanent joy and happiness which one derives by communion with God is termed as nectar and is far above the so called happiness and material comforts of the material world. When *bhava* grows intense it turns into *mahabhava* which links the self with the Supreme Self of God. We cannot hope for the grace of God for ensuring the fulfilment of our worldly desires. But on the other hand we should be prepared to sacrifice all we have in a selfless spirit to gain Him. Love of God should be cultivated at heart for the sake of God and not for any ulterior motive. The great poet Jayadeva has mentioned in the *Gitagovinda* :

“ Hariravimani rajaniridani miyamapijativiram
Kurumamavachanam sattvara rachanam puraya
madhuripukamam” (*Gitagovinda* –11-7)

It is Krsna who is Madhuripu. His will is the only truth. The *jiva* or soul should exert himself heart and soul to fit into His divine will. One who is deeply engrossed in the material comforts of the world can hardly think of God. So the *jiva* or soul should proceed cautiously on the path of spiritual discipline and sing and hear the glorious *lila* or activities of God with a purified heart free from worldliness and then obtain His grace.

Love here is supernatural and God is love incarnate and the only source of Divine joy. This world has been designed by God, as a universal school of Love. Love is divinely bestowed upon man. Out of ignorance the *jiva* or soul cannot realise that feelings of Love are the gifts of God which lead him to the kingdom of heaven. Love is

the essence of His creation. The Lord or Purusottama appears as the universe with the nectar of divine love and his loving manifestation in every object of this phenomenal world turns it to a paradise.

God exists both within and without the animate world. The primary stage of Divine Love is *bhakti* or intensive yearning and restlessness for God which ultimately leads the *jiva* to the bosom of God. By His will this universe is ocean of love. This instinct of Love which God has bestowed on his creation, should be fully utilised by the *jiva* to reach the summit of God-realisation and enjoy perpetual Love. The aspirant who is mad for this Divine Love shall consider the material world as vile dust polluted with the most disagreeable stuff. In order to achieve the God in himself one should practise *Karmayoga*, *Jnanayoga* and *Bhaktiyoga*. For this, many saints and sages in the past had to undergo most severe yogic penance and austerities to be blessed with Love of God. It is a pity that some others do not have the rudimentary conception of God and the Divine Love. They equate love with carnal desire. God has created this world for His *lila*. As long as there is the creation this continuous flow of Divine Love will enliven the heart of every living being wherein the seed of love shall germinate.

Unless the desires of the mind are completely annihilated, love of God can never be acquired. Spiritual austerity is the only way to put a stop to the desires of the mind. Desirelessness leads to acquisition of Love of God which in course of time is transformed to *mahabhava* that merges the soul with the Supreme Self or *Brahma*. The *Gopis* had gained this desirelessness of mind through varied modes of spiritual discipline and penance as a result of which they were blessed with co-union with God. It is very difficult to discriminate between one's desire and the will of God without purification of heart. Many believe their own desires to be those of the Lord which only exposes their foolishness. One can hope to

realise the will of God if he reaches the level of the *Gopis* in the plane of selfless love for God and to enjoy the bliss of Gods' grace even without any spiritual penance. This is the real *samadhi* which is possible only due to passionate and intense love for God.

The *Rasalila* of God marks the climax of Divine Love. It is this love which has been transformed to *ananda* or eternal bliss. To love God and His creation is what is known as *prema* or Divine Love. Attachment to sensual objects of this material world is *Kama* or lust whereas attachment to God is termed as Love. *Kama* or lust leads the *jiva* to darkness of ignorance whereas love for God shines out like the sun dispelling darkness. In the *Rasalila* of Vrndavana, lust or carnal delight was controlled and diverted to blissful eternal love of God. In the scriptures Madana is considered to be the god of Love. As he originates from mind, he is known as *Manasija*. Mind is always fickle which sways between real and unreal tendencies. In the ordinary sense *kama* or lust that is physical intercourse and real love as some say cannot be conceived separately in this world. Instead of curbing Madana, the god of Love, his blessings are to be invoked for diverting the lust towards inter-communion with God to attain perfection in life. It is *Rasalila* itself which is Love incarnate free from any sexual tendency. *Rasalila* does not at all mean sexual intercourse as is commonly misunderstood. This represents the very soul of the *Bhagavata* and the *Vedanta*.

The essence and the principles underlying the conception of Radha and Krsna should be studied first before coming to the *lila* itself. In order to understand and assimilate the *lila* of Radha and Krsna as described in the *Gita Govinda*, one should first try to conceive at heart the philosophy of life in the context of self and the supreme self and the connective link in between. It is difficult to follow the importance of the *lila* without a purified heart. So this is known as *Achintya Bhedabheda*.

Srikrishna who is omnipotent and omnipresent is the sole guide of this creation. His peerless blue-coloured body resembling the black clouds embodies numberless stars and planets which are governed by His direction. Can any body expect to conceive Him or win Him who is so powerful? Yes, He can be conceived and won over only by love or selfless and passionate yearning for Him. Unlike the sages who underwent great spiritual penance and physical privations, a devotee can attract Him by virtue of intensity of *bhava* or *mahabhava* termed as *prema*, the highest spiritual stage. Radha, the primal power or the *Adyasakti* is the most perfect illustration of such selfless intense love for her beloved Srikrishna. *Brahma* is *nirguna* and formless. But he has the longing to taste his own bliss, through this creation which is known as love. He incarnates himself in the world to enjoy the love and devotion of his devotees. *Prakrti* in form of Radha is able to quench his thirst for infinite and selfless love.

On reaching the highest stage of knowledge one enters into the kingdom of *bhakti* which intensifies to *bhava*, the inner feelings of the heart. Every atom of the creation is changed with love of God. A spark of consciousness descends from God which constitutes the soul. The formless God is to be meditated in the Lotus of the heart of a devotee with intensified feelings of *bhava*. It is difficult for the average man to conceive at heart the formless God without a concrete shape to meditate upon which serves as a medium and this leads to image worship of God. In the process of spiritual meditation, an aspirant has to proceed from the gross to the subtle by the help of an image of God in a form according to his own fancy and liking.

Without this, meditation becomes very difficult. This is the basis of Idol or Image worship adopted by the Hindus. The *Gopis* belong to the kingdom of Love who won the Love of God through passionate yearning and restlessness and Radha was the central figure among

them and also the most glorifying illustration of this sort of love for God. By entertaining at heart the image and spirit of Radha, the aspirant can achieve success and realise God.

In the *Upanisads* the Bliss of God is considered to be the *Brahma* Itself. The universe owes its creation and destruction to fulfillment of this bliss of God. It is this bliss of God or *Brahma* which was incarnated as Nandanandana (son of Nanda) Srikr̥ṣṇa. The most arduous penance made by the sages in the dense forest culminated in the *Vr̥ndavana Lila* of God. The *yogis* and the sages eagerly waiting for ages together for their union with that heavenly form of peerless beauty, plunged at last in the ocean of *Nitya Lila* at *Vr̥ndavan* and obtained blissful contentment by testing the nectar thereof. The *sakti* which creates this *Nitya Lila* of God is his pleasing counterpart known as *Alhadini Sakti* or Radha. One has to shelter himself under a true preceptor without which it is not possible to obtain the grace of Radha, the blissful power and the embodiment of *mahabhava*, the most intensified form of *Bhakti*.

The *jiva* cannot taste the divine love of *Vr̥ndavana Lila* without enkindling at heart the spirit of Radha. This intense love for God is possible only when the *jiva* is free from the worldly attachments. In the heart of the emancipated soul the formless Divine Love blossoms and it is considered to be *Vr̥ndavana*. The pleasing counterpart Radha is the goddess of *Vr̥ndavana*. The *jiva* eagers to obtain its spirit, runs after Radha who is always on eternal quest for her beloved Madhava. There is blissful union of Radha and Madhava after pangs of separation. This process of hide and seek between the lover and the beloved shall continue as long as the creation exists.

To realise the God-consciousness it is necessary to purify the heart. For this the aspirant should surrender his heart and soul at the lotus feet of God. *Purusa*, the beloved of *Prakṛti* is the object of love

and devotion of an aspirant. The principle of Purusottama of Sri Aurovindo is based on this. After reaching the highest stage of spiritual enlightenment, the *jiva* merges with *Brahma* and becomes *soham* according to *Advaita* Philosophy. It is only by selfless love and intense yearning at heart that a devotee can have realisation of God. One may enter to rigid and severe *Yogic* discipline and penance for obtaining grace of God, but it is easier to realise Him by virtue of pure and stainless love. A true devotee always thinks of God, weeps for him and his hairs stand at the end, the moment he utters or hears the name of God. By considering God to be his own, the aspirant feels a divine impulse in his heart and sees in it the reflection of blissful communion of *jiva* and *Brahma*. God resides in the heart of the devotee in the *nitya Lila* place which is *Vr̥ndavana*. Entering into the kingdom of love and devotion the *jiva* shall merge into perpetual bliss and reach the climax of Divine love. Intense love for God is based on *Bhava* or innermost feelings of the heart which gains intensity and terms into *mahabhava*. Radha was the personification of *mahabhava*. So the ultimate goal of a devotee is to cultivate and assimilate the spirit of Radha for the sake of achieving the God-head.

There is manifestation of the power of God in the minutest particles of the world and the animal world. That is why the whole creation appears beautiful. An elastic mind with child like simplicity is required to appreciate and realise this heavenly beauty.

In the *Kaliyuga*, the path of *Bhakti* has been recommended by the sages as the easiest means to realise God. But this has been pictured in such a way that an average man cannot comprehend it. The human society has in course of the evolutionary process reached the present stage of its development. The mysterious secrets underlying the spiritual sphere shall be unfolded and people will realise their greatness in promoting religious development.

The heavenly saints of God in their mission to enlighten mankind on the spiritual path and to preach their gospels on the divinity of the creation appear in human society in shape of incarnations of God or holy preceptors to acquaint mankind with the mysterious and playful activities of the creation of God and enkindle the light of God in the heart of purified liberated soul thus fulfilling their mission. They do not aim at emancipation of their own souls by spiritual discipline, but their chief mission is to bring about a super-human transformation of the world. The power of

the soul is to be rejuvenated and this awakening of the soul shall in communion with the supreme self be greatest achievement of a spiritual aspirant. This spiritual odour shall spread from the individual to the society taking refuge in the lotus feet of the Lord and the society shall be that of the *Yogis* or spiritual aspirants. Jayadeva was one of such heavenly saints with a mission. It was a different mission – not to preach and sermonise, but to teach and entertain. It was entertainment with a divine purpose of God-realization.

MODE OF SINGING OF THE GITAGOVINDA

The mention of the verse "*Sri Vasudevaratikeli kathasametametam karoti Jayadevakaviv Pravandham*" confirms the fact that the songs of the *Gitagovinda* had been termed as *Pravandham* by the great poet Sri Jayadeva. There are 24 *Pravandhas* composed in different *Ragas*. Instructions are there to sing the *Pravandhas* in specific *Ragas* like *Malava*, *Gurjari*, *Vasanta*, *Karnata*, *Desakhya*, *Varadi*, *Gundakiri*, *Bhairavi* and *Ramakeri* etc. In the commentaries and translations of the *Gitagovinda*, however, the number of *ragas* varies from 9 to 13. It is learnt from the following verses that Rana Kumbha, a commentator of the 15th century A.D., had introduced a special mode of singing the *Gitagovinda*.

"*Pratyajnayi pravandhoyo Jayadeven dhimata
Natasya vidyate laksma sarvangairupalaksitam
Atah svaradibhih sadvirangaih samyojya tathyatam
Nitva gitva tada hitva kutikastu pravarttate.*"
(*Gitagovinda*, Nirnayasagar Press, Mumbai, 1937, p. 2)

According to the commentator Laksmansuri, the 24 *Pravandhas* of the *Gitagovinda* should be sung in the order of a masculine *Raga* to be followed by two feminine *Raginis* considered to be counterparts of the male *Ragas*. He is also of opinion that the 24 *Pravandhas* should be divided into three equal divisions i.e. male, female and eunuch, each comprising eight songs.

"*Atra chaturvimsati gathanam madhye ekaika gatha trayatrayasya
kramena eka purusaraga, tatpatnidvayasayam manasi nidhaya*

*chaturvimsati gathahkrtavaniti kechidvadanti. Astabhi purusa ragaih
astabhistriragaih, astabhih nampusakaragaih gatha gatavya itih
vivaksitatvachchaturvimsatigatha proktavanityanye. Maya tu
vahunustaka pathanusarena tatra raga sangatih kathita ityalamiti.*

(*Srutiranjani Tika* O.S.M.-No. L 12.11)

Chaitnya Dasa, the commentator of *Balavodhini Tika* of the *Gitagovinda*, while going to speak about the *Ragas* of the songs mentions :

*Desi desa Baradi cha Karnato Bhairavi tatha
Gite Desakhya ragoayam ramadekaikamapnuyata
Ramakeri Varadi cha Vasantasch trayam trayam
Malavo Gundakeri dvau Gujjari sattv nanyatha.*

It has been indicated that one should sing one song in each of the *Ragas Desi*, *Desa Baradi*, *Desakhya*, *Karnata* and *Bhairavi*, two songs in each of the *Ragas Malava* and *Gundakeri* and six songs in the *Gujjari Raga*.

But in the commentaries and translations the names of the *Ragas* differ from each other.

The name of the *ragas* of the first *Pravandha* is *Malava*. But in Oriya translations its name is *Malava Gauda* or *Gaura*. The *Raga* of the second *Pravandha* beginning with "*Srita Kamala kucha mandala*" is indicated as *Gujjari* whereas its name in *Sarvanga Sundari* and

Saradipika is *Daksina Gujjari* and in the Oriya translation of the Dharanidhar it is *Mangala Gujjari*. In the sixth *Pravandha* beginning with, "Nibhrta nikunja grham gataya" its *raga* bears the name of *Gundakiri* in the Oriya commentaries and translations and those of *Malava Gauda* and *Malava* in *Saradipika*, *Malava Gauda* in *Rasikapriya* and *Gauda Malava* in *Rasamanjari*. Whereas the *Raga* of the 8th *Pravandha* which begins with "Nindati chandanamindu kiranamanu" is mentioned as *Karnata*, it is *Kannada* in *Rasamanjari* and *Karnatagauda* in *Srutiranjani*. The *Raga* of the 10th *pravandha* beginning with "Bahati malaya samire" bears the name *Desavaradi* whereas it is *Panchamavaradi* in *Arthagovinda* and *Desi Varadi* in the edition of Nirnaya Sagara Press of Mumbai. Similarly in the 11th *Pravandha* beginning with "Ratisukhasare gatambhisare", *Gurjari raga* is mentioned whereas *Kedar raga* in some other edition. *Gundakiri*, *Gondakiri* and *Gunakari* are mentioned differently as *raga* of the 12th *Pravandha* which begins with "Pasyati disi disi rahasi bhavantam" But in the commentary of the *Sarvanga Sundari* it is mentioned as *Gundakeri Malhara* in the *Arthagovind*. In the Miller edition there is mention of *Nataraga*. The *Raga* of the 13th *Pravandha* which begins with "Kathita samayeapi Harirahaha na yayau vanam" is *Malava* whereas in the *Srutiranjani*, *Sarvanga Sundari* and the *Arthagovinda* it is *Malava Gauda* or *Gauda* and in *Rasamanjari* and Mumbai edition it is *Gauda Malava*. In the 16th *Pravandha* beginning with "Anila tarala Kubalayanayanena" the name of the *raga* is indicated as *Baradi* in the *Sarvanga Sundari* and the *Arthagovind*. But in the *Rasikapriya* and the Dharanidhar translations, these are mentioned as *Desabaradi*. In *Saradipika* it is *Desaksa*. In the *Sardipika*, the *Sarvanga Sundari* and the *Arthagovind*, the *Raga* of the 17th *Pravandha* beginning with "Rajanijanita gurujagard" has been mentioned as *Bhairava* whereas it is *Bhairavi* elsewhere.

In the 19th *Pravandha* which begins with "Vadasi yadi kinchidapi" the name of the *raga* is *Desi* in the Oriya commentary whereas it is *Desabaradi* elsewhere.

The *Raga* of the 20th *Pravandha* beginning with "Virachita chatu vachana" is *Vasanta* whereas it bears the name 'Rupa Vasanta' in *Saradipika*. In the 21st *Pravandha* beginning with "Manjutara kunjatala keli sadane" the *raga* is indicated as *Baradi* whereas in Oriya translations it is mentioned as *Desa Baradi*.

Though the *Raga* of the 23rd *Pravandha* which begins with "Kisalaya sayana tale kuru kamini" is *Ramakiri* in *Sarvanga Sundari* and in *Srutiranjani* it is mentioned as *Nada Ramakriya* but it is *Vibhasa* in the edition of B.S. Miller of Mumbai. The *Raga* of the 24th and last *Pravandha* beginning with *Ramakiri* but in *Srutiranjani* it is *Mangala Kausika*. Deviations in *tala* of the *Gitagovinda* are also noticed. In the Commentary of the *Sarvanga Sundari* only the *talas* of 5th, 7th & 15th *Pravandhas* are mentioned as *Padi Patta* and *Rupaka tala* respectively.

It is mentioned in the *Srutiranjani* that the *tala* of 3rd, 14th and 22nd *Pravandhas* is *asta* or *atta tala* that of the 4th, 6th, 8th, 11th and 23rd is *Ekatala* and that of 5th, 7th, 9th, 16th, 17th and 24th is *Rupaka tala*. The *talas* of 12th, 13th and 21st *Pravandhas* are *Sattala*, 13th *Yatitala*, 18th *Rupak tala* and *Jhampa tala* respectively.

The *Talas* of the *Pravandhas* in the *Gitagovinda* have almost been indicated as the same in the *Saradipika*, the *Rasamanjari* & the Mumbai edition. Accordingly the *tala* of the 1st, 3rd, 4th, 9th, 10th, 12th, 16th & 22nd is *Rupakatala*, that of 2nd, 5th, 7th, 13th and 21st is *Pratimatha tala*, that of 6th, 8th, 11th, 14th and 15th is *Ekatalitala* that of 17th, 18th, 20th and 24th is *Yatitala* and 19th as *Astatala* and 23rd as *Aditala* respectively. But in the Mumbai edition the *tala* of the 19th & 21st *Pravandha* is noted as *Adavatala*. In the *Rasikapriya* commentary the *tala* of 1st, 10th, 12th, 16th and 21st *Pravandha* is *Rupakatala*, that of 2nd *Pravandha* is *Nihsar tala*. The *tala* of 6th, 8th, 9th, 11th, 15th & 23rd is *Ekatala*, that of 19th *Pravandha* is *Astatala* and *Yatitala* is indicated for other *Pravandhas*. The Oriya translation of Dharanidhara

appears to be followed the *Rasikapriya* commentary. There is no mention of the name of the *tala* in many other editions including B.S.Miller edition.

Kharavela, the emperor of Kalinga, had arranged musical performances for entertainment of the inhabitants of Kalinga in the third year of his reign as recorded in the 4th & 5th rows of his Hatigumpha rock inscription at Bhubaneswar. The existence of the *Natya-mandap* on the Udayagiri hills in the ground floors of the Ranigumpha and various figures in singing, dancing poses and different poses engraved in different caves of Udyagiri hills clearly testify the continuation of the *Gandharvakala* i.e. Indian classical music in the then greater Orissa and that form of classical music had not vanished immediately after the death of Kharavela. Rather it can be emphatically said here that music, dance and drama of the then Orissa were so much popular and attractive as well as impressive that the system of music, dance and drama could become ideal for other neighbouring kingdoms of the Eastern Zone which has been evident from the *Natya sastra*. In the caves of Tattva *gumpha* and Manchapuri *gumpha* the figures of dancing girls in dancing poses have been engraved. In those caves of Rani *gumpha*, Tattva *gumpha* and Manchapuri *gumpha*, figures of persons beating the drums have been beautifully carved. From this, it can be inferred that from the eve of the 1st century B.C. the art and culture of the then Orissa in dance and music were of a very high order. Hence it goes without saying that the people of Tosali and Kalinga had sound knowledge in the art of music and dance.

According to the *Natyasastra* of Bharatamuni *Udra-Magadhi Prabrtti* was followed in the entire Eastern Zone of the then greater India comprised the kingdoms of Anga, Banga, Kalinga, Utkal, Udra, Magadha, Nepala, Batsa, Paundra, Bahirdura, Plabanga, Malava and Mahendra etc. in the field of Indian Dramatergy (NATYA) which accumulated dance, vocal and instrumental music as well as playing of

percussionic instruments into its vast area along with other subjects related to *natya* such as '*Abhusana*', '*Angasajja*', '*Samlapa*' etc.

During the period of the *Natyasastra* the *yati-gan* form of Indian classical music was continuing in all parts of our country and Kalinga, Utkal, Udra, Tosali were not exception to that. Therefore it can be safely said here in ancient greater Orissa *Yati-gan* form of Indian classical music was continuing in a flourishing condition during the period of *Natyasastram*. Again perhaps after continuing for a period of four or five hundred years that '*yati-gar*' form of classical music was transferred to *Rag-gan* and *Rag-pravandha-gan* form of classical music in our country. Mention of several *Rag-gan* in the *Charya-padas* which were accepted as '*Charya-pravandha*' by Acharya Sarnga Deva in his *Sastra Sangit-Ratnakar* clearly testifies the continuance of Indian classical music in the form of '*Rag-gar*' and '*Rag-pravandha-gar*' in the then greater Orissa till the period of Sarnga Deva (the 1st part of 13th century A.D.). Briefly this much can be said here that during the period from the beginning of migration of Aryans in Orissa till 13th century A.D. Indian classical music passing through its different evolutionary changing forms like *Sama-gan*, *Gandharva-gan*, *Yati-gan*, *Rag-gan* and *Raga-pravandha-gan* was continuing in the greater Orissa with regional style (Udra system).

In Orissa during the 12th century A.D., Sri Jayadeva brought about a spectacular change in '*Rag-pravandha-gan*' form of Indian classical music through his unique creation *Sri Gitagovinda* which not only resulted in establishing *Rag-Ksudra-Git-pravandha-gan* form of Indian classical music in Orissa but also paved the way for establishment of a new system of classical music in the then Orissa known as *Udra-paddhatiya sangit*. This was possible because of his education and training in Kurmapatak and his later experience as an Instructor there. It will not be an exaggeration to say that he gave a new flavour to the existing classical music through his *Gitagovinda* and infused new life to the Indian classical music which was then continuing in Orissa.

GITAGOVINDA IN THE JAGANNATH TEMPLE OF PURI

It is ascertained from the *Madala Panji* the celebrated treatise of temple archives of Lord Jagannath Temple that as introduced by the Ganga emperor Ananga Bhimadeva-II (1211 A.D. – 1228 A.D.), the rituals and services of Lord Jagannath were performed by a number of functionaries (*sevakas*). Their duties, rights and responsibilities had been codified. The *sevakas* belonged to different castes and were all more or less equal in importance in relation to Lord Jagannath. They were inter-dependent and were mutually connected by a vast network of rituals and services. As the worship of the lord was conducted by 36 different communities, it was termed as *Chhatisa niyoga*. This *niyoga* or collective service comprised of three classes or divisions. These were :

- i. Pratihari Niyoga
- ii. Suara and Mahasuar Niyoga and
- iii. Bhitarchhu Niyoga

It was the responsibility of the representative of a *niyoga* to supervise the conduct of worship of Lord Jagannath. The *Gajapati* as the head of the *niyoga* had the right to inflict suitable punishment if any *sevak* neglected in his duties. For centuries, in spite of many national and political calamities, this mode of worship to the Lord has been continuing for generations. Orissa came under the Mughal rule which continued till 1751 A.D. i.e. till the beginning of a Marhatta rule. During the Muslim rule the temple of Lord Jagannath was subjected to many assaults. As a result, the Deities had to be carried many a times for safety to the dense forests and often buried under

ground for protection from the Muslim intruders a number of times. Needless to say that during these days of external attacks, the usual ritualistic services were disturbed. But the Deities were repeatedly restored. After the Marathas took over, no deviation from the specified mode of service to the Lord has come to notice.

In 1751 A.D. the Marhattas occupied Orissa including Puri, the abode of Lord Jagannath. They appointed officials to supervise the day to day conduct of worship of Lord Jagannath. In 1803, after Orissa came under the British rule, an English officer Mr. C. Gromby name prepared a report on the rituals of service to Lord Jagannath in *srimandira* basing it on the practice then in vogue. This report speaks of 36 distinct units of service with 250 persons engaged in day to day conduct of worship to the Lord. In this list of elaborate rituals of service mention has been made of recital of the *Gitagovinda* before the sanctum of Lord Jagannath accompanied by the dance of *devadasi* (unmarried young girls dedicated and married to the Lord). For this many artistes adept in the art of music and dance had been appointed. They were treated as employees of the State and were granted all rights and privileges meant for royal officers. This practice has started from the time of Emperor Chodaganga Deva.

The service of singing of the *Gitagovinda* to the accompaniment of the dance of the *devadasi* has been duly recognised as an indispensable phase of worship codified in the 'Record of Rights'. The *Gitagovinda* was sung every evening in the inner shrine called



Madhav temple near Kenduvilwa



Padmavati temple at Kenduvilwa



Lord Sri Jagannath temple at Puri



Triumalla Monastery at Kenduvilwa of 16th Century A.D. after renovation



Varah-Nrusingha temple at Adaspur on Prachi river near Kenduvilwa

Jaya-Vijaya Dvara (guarded on both sides by images of celestial guards Jaya and Vijaya).

After nocturnal offering of *arati*, Lord Jagannath, the Lord of Universe, puts on the most attractive *Badasinghara Vesa* gorgeously attained in costly apparel and decorated lavishly with flowers and garlands. Then the *Gitagovinda* was sung with a *devadasi* dancing before the Lord. Thereafter the deities are covered with silken scarfs which are known as *Gitagovinda khandua* (the *sevaka* rendering this service is known as the *Changuda Mekap*). The *devadasis* are named *maharis* and their dance is called *mahari*-dance or *rahasa*. In course of time the *mahari* dance has evolved into Odissi dance.

According to the *Madala Panji* the Ganga emperor Narasingha Deva II (1278 A.D. - 1307 A.D.) better known in the history as the poet Narasingha Dev had for the first time introduced singing of the *Gitagovinda* in the service of Lord Jagannath. "*E uttaru kavi Narasingha Deva raja hoile, Gitagovinda siloukale.*" (*Madala Panji*, Prachi Edition, page. 36)

But at the same time it has also been recorded in the *Madala Panji* that emperor Kamarnava Deva (1146 A.D. – 1156 A.D.) better known in historical accounts as Ekajata Deva, the eldest son of Chodaganga Deva, the founder of the Ganga empire, did not touch even a drop of water without hearing the *Gitagovinda*. It, therefore, goes without saying that the *Gitagovinda* had been composed much earlier than the reign of Narasingha Deva II and had already earned royal attention and patronage. Had it not been so, the recitation of the *Gitagovinda* before Kamarnava Deva would have been out of question. It is quite apparent that the *Gitagovinda* had already acquired a conspicuous place in the ritual service of *Srimandira*, but for some reason or other this practice was discontinued and was revived again by Narasingha Deva II.

After 'Sri Jagannath Temple Act' was passed by the Government of Orissa in 1956, the ritual services were brought into the zone of legal jurisdiction. According to the provision of the Act, there are 119 service instituted and they are recorded on hereditary basis in the 'Records of Rights'. Before the enforcement of 'Sri Jagannath Temple Act-1956' hereditary rights of *seva* (service) used to be recorded in the *Chhamu Chitau*.

Among the *sevas* and the *sevakas* the *Gitagovinda seva*, *Devadasi Seva* and *Samprada Niyoga* can be taken note of for further discussions.

1) The Gitagovinda Seva

The functionaries engaged in this service are known as the *Sadhibandha Sevaka*. They sing the *Gitagovinda* daily close to the inner shrine at the time of *Chandanalagi* (smearing the deities with sandal paste).

2) Devadasi Seva (Bhitara Gaani)

The *devadasi* used to sing the *Gitagovinda* and perform dance at different times of the day. Besides she used to sing and dances at the time of *Baladhupa* (first morning offering of food to the deities) every morning in the month of *Kartika*. She used to attend the *chandanayatra* of the Lord which continued for 42 days, singing and dancing in the *chapa* (rowing boats) for 21 days. In addition to this the *devadasi* used to sing and dance at *Rukmini vivah* (marriage of *Rukmini Devi*), at the temple of *Laksmi*, on the day of *Niladri Vije* while accompanying *Laksmi* to *bheta mandapa*. She also used to attend to 16 phases of worship of *Bimala* in the month of *Asvina* and also join the ritual procession. The *devadasis* were *Sadhibandha sevikas* which indicates their superior rank of service to the Lord.

According to the prevalent rules of the temple, they were forbidden either to marry or indulge in sexual activities. But they could adopt a daughter of a touchable caste who could be enlisted as a *Sadhibandha Sevika* after she was trained adequately in music and dance. At the time of any inconvenience, such as the monthly periods the *Samprada Niyoga* is to manage the service assigned to the *Devadasi*.

3) Samprada Niyoga

The *Samprada Niyoga* is to sing and dance at the time of first morning offering of food and sandal paste daily. During the *Chandana Yatra* they dance on the *chapa* (rowing boats) and in *Bahuda*, Rukmini marriage. At *jagmohan* they used to sing and dance.

Emperor Bhanu Deva II of Ganga dynasty (1306/1307 A.D.-1328 A.D.) ruled the country in the name of Purusottam Jagannatha and hence he was termed in history as Purusottama Deva. According to the copper plate inscription of the *Punjabi Matha* in Puri, he was a devotee of Govinda and Sripati. He attempted to compose another *Gitagovinda* following the original one and introduce it in the daily worship of *srinandira*. He had to face strong opposition by the *sevakas* engaged in temple service. This was said to be the royal edition of the *Gitagovinda*. Some verses of this royal edition of the *Gitagovinda* found place in the copies of the original *Gitagovinda* which are called the interpolated verses of the *Gitagovinda*. Kaviraj Narayan Dasa, the famous Oriya commentator has not furnished in his *Sarvangasundari Tika* the explanatory notes on these interpolated verses.

During the reign of *Gajapati* emperor Purusottam Deva (1467-1497 A.D.) of Surya dynasty, Kavichandra Ray Dibakar Misra has composed *Abhinava Gitagovinda* in the name of Purusottam Deva in

imitation of the original *Gitagovinda*. The *Gajapati* included the *Abhinava Gitagovinda* in the daily ritual service of Lord Jagannath and withdrew the *Gitagovinda* of Jayadeva. The priests were opposed to it but they could not raise their voice in fear of the *Gajapati*. After Purusottam Deva, his son Prataprudra Deva (1497-1540 A.D.) ascended the throne. In the *Vaisnava Lilamrta*, Madhava Patnaik has described this episode in a very interesting manner, as described earlier.

The commands of *Gajapati* emperor Prataprudra Deva embodied in the inscription are engraved on the temple wall in old Oriya script and style as follows :

"Vira sri gajapati gaudesvara navakoti karnata kalavargesvara birabara sri Prataprudra maharajankara samsta 4 anka srahi kakada su 10 budhabare abadharita agyan pramane Bada thakuranka sri Gitagovinda thakuranka bhogabele e nata hoiba. Sanjhadhupa Sarilatharu e nata hoiba. Badathakura samparada Kapilesvara thakuranka bandha nachunimane puruna samparada telengi samparada emane savihen badathakuranka Gitagovindahun ana gita na sikhibe. Ana gita na gaibe ana gita hoi paramesvaranka chhamure na haba. E nata bitarake Vaisnava gaana charijana achhanti, emane Gitagovinda gitahi gaibe. Ehankatharu asiksita mane ekasvarare suni Gitagovinda gitahin sikhibe. Ana gita na sikhibe. Eha je pariksa ana gita nata karaile jani se Jagannathanka droha karai"- (Journal of Asiatic Society of Bengal -Vol. LXII, 1893, pp 96-97, quoted in Sri Jayadeva O Sri Gitagovinda, pp 89.

The meaning of the above inscription is :

1. At the time of every offering of Bhoga and from evening worship till the *Badasinghara*, at night only the *Gitagovinda* is to be recited accompanied by dance before the Lords.

2. The followers of Lord Balabhadra, the permanent dancing girls engaged by king Kapilesvar Deva, the old followers shall not learn or sing anything other than the *Gitagovinda* and at the time of dance before the sanctum sanctorum of Lord Jagannath no song other than the *Gitagovinda* would be sung.

3. Besides these four units of singers and dancers, four *Vaisnava* singers specially appointed would only sing the *Gitagovinda*. They shall train the illiterate devotees to sing the *Gitagovinda* only and no other scripture.

4. Any *sevak* who disobeys this and allows singing from any scripture other than the *Gitagovinda* or permit with any other song to accompany a dance shall be treated as a sinner against Lord Jagannath.

This announcement dates back to the 10th day of the lunar fortnight of the month of *Kakada* in the 4th regnal year of Gajapati emperor Prataprudra Deva which was a Wednesday. According to astrological calculation this was the 10th day of the lunar fortnight of *Asadha* that is the 6th July, 1500 A.D. It was the day of celebration of *Bahudayatra* of Lord Jagannath.

This stone inscription may be attributed to the following causes :

1. Some men of higher rank engaged in the daily service of the *Gitagovinda* or some learned *pandit* or revered saint might have attempted to substitute the *Gitagovinda* with their own writings. Such an attempt must have caused great provocation to the *sevak* community who might have revolted to safeguard the sacred tradition of the *srimandira* service. This might be the reason of issue of royal commands by the *Gajapati* emperor Prataprudra Deva during his reign.

2. It is also possible that the singing of the *Gitagovinda* of Jayadeva which had been in vogue for generations was discontinued for some reason or other in worship of Lord Jagannath and the inscription was meant for reintroducing the same. The fact that such reintroduction was made in 1500 AD makes it clear that it was not due to Sri Chaitanya's advent in Orissa. A set of historians presumed earlier that revival of Vaishnavism and popularity of Gita Govinda after Sri Chaitanya's visit compelled Shri Pratap Rudra Dev to issue the royal edict. There cannot be a worse distortion of history than the concept that Radha was introduced to Orissa by Sri Chaitanya.

3. The withdrawal of the *Gitagovinda* of Jayadeva for sometime and introduction of the *Abhinava Gitagovinda* had caused a lot of dissatisfaction in the temple. In order that such adventures should not be repeated the stone inscription was issued.

4. There is a fascinating legend prevalent in Orissa regarding this incident. It is said that the palm leaf scripture of the *Gitagovinda* by Jayadeva and the *Abhinava Gitagovinda* by the king were placed in the sanctum of Lord Jagannatha and the door of the shrine was bolted. The next morning on reopening the door it was found that the *Gitagovinda* of Jayadeva was on the throne whereas the *Abhinava Gitagovinda* had fallen off. The pride of the king was thus curbed and while singing the glory of the *Gitagovinda* of Jayadeva, he reintroduced it in the daily service of the Lord. This legend finds place in the book *Vaisnava Lilamrta* by Madhava Patnaik.

The above discourses bear ample testimony to the fact that in the history of *srimandira* no deviation whatsoever from the established traditional rituals has been recorded. The *sevak* community did not meekly submit to nor did it blindly accept out of fear any arbitration of the *Gajapati* emperor if that was not in confirmity with the age-old convention of *srimandira*

The poet Madhava Patnaik, in the *Vaisnava Lilamrta* has given some personal indications at the beginning of his work from which it is learnt that he had completed the book in 1535-36 A.D. i.e. during the 48th regnal year of *Gajapati* emperor Prataprudra Deva. From this scripture it is known that he had the privilege of associating himself with Srichaitanya. It was in Puri that in 1533 A.D. Srichaitanya breathed his last. During long 18 years of his stay in Puri Madhava Patnaik had become a favourite of Srichaitanya Deva.

The *Vaisnava Lilamrta* contains nine chapters only. In these chapters he has mentioned the names of many holymen, saints and kings not only of his own time but also of an earlier period. Among them appear saints like Sridhar Svami, Madhavendra Puri, Isvar Puri, Raghavendra Puri, Kabir, Guru Nanak and kings like Chodaganga Deva (1078-1147 A.D.), Kamarnava Deva (1147-1168 A.D.), Bhima Deva (1211-1238 A.D.), Bhanu Deva (1352-1378 A.D.), Kapilendra Deva (1435-1467 A.D.), Purosottam Deva (1467-1497 A.D.) and Prataprudra Deva (1497-1535 A.D.).

It has been mentioned in the *Vaisnava Lilamrta* that before the coronation of Bhima Deva, Jayadeva had passed away at Puri. Bhima Deva of the *Vaisnava Lilamrta* may be either emperor Aniyanka Bhima Deva (1190-1198 A.D.) or Ananga Bhima Deva of Ganga

dynasty who ruled from 1211-1238 A.D. The possibility of his Bhimadeva being the earlier Anyanka Bhimadeva (1190-1198 A.D.) is more because Chand Bardai of the durbar of Prithviraj Chowhan of Delhi had mentioned about Jayadeva and *Gitagovinda* in his book *Prthviraj Rasa* much before 1192 A.D., the year of death of Prithviraj and fall of the last Hindu king of Delhi.

As narrated in *Vaishanva Lilamrta*, Jayadev, a Brahmin by caste came to Puri (*Sriksetra*). He belonged to Kenduli Sasana on the bank of the river Prachi. He worshipped Madhava at Niali. He was a very talented person in the scripture and took to write poetry. He wrote the *Gita Govinda* at *Sriksetra* in the temple of Lord Jagannath. While writing about the life of Jayadev he has mentioned about the composition of the *Gita Govinda* in *Srimandira* in front of Lord Jagannath. Madhav Patnaik has gone on to further describe as follows:

Padmavati was adept in *Rahasa* dance and was dancing to the sweet and immortal verses of the *Gita Govinda*. The melodious recital of the verses of the *Gita Govinda* through the voice of Jayadev accompanied by the elegant dance of Padmavati fascinated the hearts and soul of the devotees. As a result of this singing of the *Gita Govinda* and display of this dance were codified by the then king in the daily ritual services of *Srimandira*.

JAYADEVA - LEGEND, HISTORY AND FOLKLORE

Legend and history are both complementary to each other. History draws upon legends to fill up gaps. Legends may contain exaggerations, and yet history can be created on discovery of truths contained in the legends by proper research and analysis. The life history of Sri Jayadeva is based on the truthful analysis of the legends in vogue among the people and from the texts of later days.

Birth and Childhood

In Utkala (at present Orissa), Sri Jayadeva, the famous poet of the *Gitagovinda* was born in the village Kenduvilva, a *Brahmin sasan*¹ situated on the bank of the sacred river Prachi. This area was also called Tosali from ancient times, prior to its merger with the Kalinga empire.

The Maithili Poet Chandradutta of the 17th century A.D. in his 'Vaktamala' narrates in stanza 2 of Jayadev Charitam... "Jagannatha Puriprante dese Chouvektalavidhe Kenduvilwa iti khyato gram Brahman sankula" (Jayadev Charita by B.Panda Page-I in Oriya, published by Rastra Bhasa Samavaya Press, Cuttack –1986). It has been mentioned that Kenduvilva was in Puri province (past). Pranta meant province/region here and not "close to" or by the side of. In Sanskrit in Bharata Desa Utkal was a 'Pranta'. The whole of Utkal Desa was introduced as Jagannatha Desa those days. No wonder Kenduli was referred to as being close to Jagannath Puri.

1. Villages established by kings with gifts of homestead and agricultural land to settle Brahmins.

Jayadeva's father was Bhoja Deva and mother was Bama Devi. Bhojadeva was a reputed scholar. Jayadeva was immensely influenced by his learned father Bhojadeva. With father's guidance he acquired in a short time vast learning in Sanskrit literature and theology as prevalent at that time.

Close to Kenduvilva is situated Triveni *ghata* on the bank of the river Prachi. It is a holy place. Every year a big fair is held here commencing on *Triveni Amavasya*² which lasts for seven days.

The worship of Madhava Visnu was widely prevalent in the Brahmin colonies settled on the banks of the river Prachi. Time passed. Bhojadeva and Bama Devi, the parents of Jayadeva, breathed their last. Soon after the death of the parents of Jayadeva, taking advantage of his non-worldly nature, the mischievous people of the village tried to grab his paternal property. Unfamiliar with the ways of the crooked world, Jayadeva handed over the responsibility of the maintenance of his paternal property to Parasara, his friend from the childhood and left for Puri, the abode of Lord Jagannath carrying with him the image of Madhava, his family and home deity.

2. *Triveni Amavasya* festival lasted for more than a month. Even now this practice continues at the same place on the same days of the year. The number of Madhava temples in Prachi valley which date back to the 9th, 10th and 11th century A.D. point out to the fact that Jayadeva did not discover Madhava by chance but was deeply influenced by the Madhava worship in the Prachi valley which was centuries old by then.

On his arrival at Purusottam Puri, as the legend goes he took shelter under a tree with his Madhava and spent his time on composing devotional songs and singing them in the temple of Lord Jagannath. For days together he forgot to eat and accepted food only if somebody offered it to him voluntarily. So strong was his devotional ardour that hunger did not show on his face and there was no sorrow. Hundreds of people from Puri and pilgrims were fascinated by his beautiful complexion and his sweet melodious voice. But Jayadeva was quite indifferent to worldly fame and reputation. On the other hand he focussed his whole-hearted devotion on the lotus feet of Madhava, his home deity and Lord Jagannath, the Lord of the Universe.

It is to be noted here that this legend does not tell anything as to how Jayadeva learnt the *ragas, raginis, talas* and could compose the musical lyric of the highest standards of *Gitagovinda*. Subsequent research has now established that Jayadeva went to Kurma Patak near Kalinganagar and was educated there in Sanskrit, music, dance, drama and the *sastras*. Such a genius could not have wasted his time as a wandering mendicant in Puri town without doing anything. All the complex ragas and tales and the artistry of composing a dance drama of the stature of *Gitagovinda* could not have come to him from the streets of Puri.

Marriage at Purusottam Puri

Once a Brahmin from South named Devasarma had come to Purusottam Ksetra with his family to have a *darsan* of Lord Jagannath. As Devasarma was blessed with a daughter only with the mercy of Lord Jagannath earlier he had desired to gift his daughter Padmavati to the Lord as *devadasi*⁷. Padmavati was exquisitely beautiful and was an adept in the art of music and dancing. The temple had adequate number of *devadasi* and Devasarma was

refused. During his stay at Puri, Devasarma got a divine indication in a dream to offer his daughter's hand in marriage to saint Jayadeva instead of leaving her as a *devadasi*. A similar directive was also conveyed in dreams to the emperor of Utkala and to the head priest of the temple. After a prolonged search, Devasarma at last met Jayadeva. But Jayadeva had no aim to raise a family. He refused to marry. But, later in his dream Jayadeva also received the Lord's command and gave his consent to marry Padmavati.

After the marriage Jayadeva built a cottage at Puri and lived there with Padmavati. Jayadeva composed devotional songs, which could be set to dance and Padmavati displayed them through music and dance. In this way the couple spent their days. Parasara who was entrusted with the property of Jayadeva in his village used to send the scanty income from the lands for their maintenance at Puri.

Legend of Krsna as the writer

During his stay at Puri Jayadeva began the composition of the famous *Gitagovinda* in honour of Lord Jagannath. Jayadeva used to compose the verses of the *Gitagovinda* and Padmavati displayed the same before Lord Jagannath in a melodious voice and artistic performance of a very high order. The 19th stanza of the 10th canto of the *Gitagovinda* dedicated to the love episode of Radha and Syama (Krsna) was unparalleled in contemporary Sanskrit literature and marked the climax of poetic beauty and excellence as explained below.

"It is a moonlit night. Radha sits awake at the entrance of the grove eagerly waiting for her beloved Madhava. Broken at heart due to pangs of separation from her beloved, she still eagerly looks forward for his arrival with tears rolling down her cheeks. The night has advanced and it was dawn. At this juncture Madhava (Syama), the prince of Braja appears at the entrance of the grove. But Radha

sits silent and does not respond. This is because Syama has just returned from the home of a *gopika*, Chandravali, after passing the whole night with her. The garland of flowers on his chest has faded away and the peacock-plume on his head has slipped off. He offends her feelings and she is greatly shocked at the deliberate delay caused by Krsna. Instead of receiving him cordially she becomes indifferent. Madhava had to come back disappointed repenting for his guilt. Requested by Syama, the *sakhis* (girl mates) of Radha approach her with sweet and consoling words persuading her not to mind the delay of Madhava and to receive him back lovingly. This pacifies the wounded feelings of Radha and the cloud of sorrow and despair disperses from her lotus face. The bliss of her joy is shared by the sweet murmuring Yamuna. The jungle creepers swing to and fro by the slow morning breeze. The humming of the black bee and the cooing of the cuckoo fills the atmosphere with joy. Mad with joy the rivulets push through the sandy beds of Yamuna to plunge into the sea in happy union. The creator is mad with his creation.

Overwhelmed with heavenly love Madhava entreats Radha saying "Dear Radhe, we are not separate entities. Is there any difference between you and myself?" Still Radha with her face blushed with anger and does not respond. At last heart broken with despair Madhava, the Lord of the Universe, surrenders Himself before Radha and says :-

"Smara garala khandanam
Mama sirasi mandanam".

While writing at this point the pen of Jayadeva faltered. He uttered in a loud voice "No, I cannot proceed any further. Should I pull down the status of my Lord whose lotus feet is adorned and worshipped by the entire animal and inanimate world in respectful

devotion to the level of touching the feet of Radha, a woman by way of an apology? I can, on no account, do this".

Jayadeva could not proceed further. He did not know what to write and how to proceed. He kept aside the palm-leaf manuscript and went for a bath in Prachi. It was mid-day. After sending her husband for bath, Padmavati arranged for his meal. Jayadeva returned rather early. He brought out the palm-leaf scripture and completed the verse composed by him had his food and went to the bedroom for rest. Just after she had finished her food, Padmavati sat at the plate of Jayadeva and took the remains of the food served to her husband. Then Padmavati was taken aback to see Jayadeva again returning after bath. She was spellbound with wonder and Jayadeva was also amazed to see Padma having taken her food before his return from bath. On hearing everything that had happened he called for the palm-leaf scripture of the *Gitagovinda* and was thrilled to see the verse completed with a new line added; exactly as he had thought -

"Dehi padapallava mudaram"

There was none in the bedroom. Only the fragrance of deer-musk and sandal paste permeated the room. Mad with joy and devotion Jayadeva caught hold of the feet of his wife Padma and exclaimed, "Hail to thee, Padma! You could see with your physical eyes the Lord of the universe whose mysterious existence is beyond the conception of the entire creation. No woman is so fortunate and blessed as you are". The intense love and devotion of the couple for Madhava melted down to tears and started rolling down their celestial faces. They recited together very sweetly those verses. The whole of the universe was merged as it were in the all-pervading stainless love of the creator.

The tulasi garland on Jagannath

Once Padmavati cherished a desire to write in full the verses of *Gitagovinda* on *tulasi* leaves with sandal paste and offer it to Lord Jagannath. It was a difficult task in deed. But at night two saints came to the cottage of Jayadeva and got the work done. On her arrival next morning at *srimandira* with the garland of *tulasi* leaves to offer it to Lord Jagannath, the *sevakas* did not allow this offering. Dismayed at heart, Padmavati threw the garland away to the open sea. But the Lord Himself picked it up from the sea and *sevakas* were astonished to see the garland flung around the chest of the Lord. Since then Padmavati like her husband Jayadeva was accorded great honour and reverence as a great devotee of Lord Jagannath.

Food for Padmavati

Once Jayadeva had gone out of Puri. There was no provision of food at his home. While Padmavati was pondering over the matter, a cowherd boy approached at the door of the cottage with a *bhara* (shoulder-load) of foodstuff and told Padmavati that Jayadeva had sent it for her. The boy identified himself as a cowherd boy tending his cattle nearby. In spite of repeated persuasion by Padmavati, the boy was reluctant to accept any food. On return of Jayadeva, Padmavati narrated everything to him. Jayadeva was greatly surprised and said that he had not sent any food and only Lord Jagannath could have Himself arranged it for His devotee. It was Sri Krsna who came as a cowherd boy and provided the food.

Birds and monkeys follow Jayadeva

On his way to Puri from Kenduli Jayadeva once sheltered himself for rest in a mango grove. While lying down to overcome fatigue he sang a few verses from the *Gitagovinda*. The monkeys on

the branches of mango tree were greatly fascinated by the sweet voice and assembled before the poet listening to the verses with rapt attention. Gradually their number increased. Many birds and beasts also joined the monkeys and listened to the *Gitagovinda*. These birds and beasts followed the poet up to Puri. The people at Puri were dumbfounded to see this strange sight and hailed Jayadeva as an incarnation of Lord Jagannath.

I want the original, not an imitation

Gajapati Purusottam Dev, the emperor of Utkal discontinued the recital of the *Gitagovinda* as a service in the temple. In imitation of the original *Gitagovinda* he got composed by Dibakar Misra a *Gitagovinda* of his own and desired to dedicate it to the Lord. But the then Empress of Kalinga opposed it. As decided by the queen the *Gitagovinda* of Jayadeva and that of the emperor were placed on the jewelled throne of the Lord. It was settled that of the two *Gitagovindas* the one, which the Lord would Himself hold in hand was to be considered superior to the other. The door of the temple was shut for the night and on opening in the morning it was found that the *Gitagovinda* of Jayadeva was in Lord's hand. The vanity and pride of the Emperor was crushed and he had to accept the command of the Lord. But stricken with sorrow he abandoned food and drink and meditated on the Lord. Moved by the devotion of the emperor the Lord commanded for inclusion of one stanza of his *Gitagovinda* in every canto of the *Gitagovinda* by Jayadeva. In latter times, these were known as interpolated *slokas* of the *Gitagovinda*. The *Gitagovinda* of Jayadeva alone was included in the rituals services of Lord Jagannath since that day. This is the legend and the folklore. The truth is that it was Prataparudra Deva, son of Purusottam Deva who had inscribed the royal order at the Jaya Vijaya gate of the Jagannatha temple, which can be seen now.



Stylus



Brick structure in front of Padmavati temple



Brick structure, Chandanmandap



Stone pillar with royal figure



T.C. pipe with pot



Nrusinghanath temple at Kenduvilwa



Padmavati temple at Kenduvilwa before conservation



Padmavati temple at Kenduvilwa after conservation

The Gitagovinda khandua scarf from Kenduli

Once Jayadeva had gone to his native place Kenduli. The weavers of Banamalipur, a village adjacent to Kenduli, presented him a scarf containing the verses of the *Gitagovinda* woven on it. In a dream Lord Jagannath begged Jayadeva this scarf. How strange it is that the Lord of the universe assumes the role of a beggar before his devotee. Being directed by the Lord, Jayadeva gifted the scarf at the lotus feet of the Lord. Even now the same practice continues and when the Lord retires to sleep the scarf containing the verses of the *Gitagovinda* is spread over Him. It is known as Kenduli *pata* or sari. The sari for Lord Jagannath today comes from Nuapatna in Athgarh subdivision of Cuttack district.

The robber gang and the poet

Jayadeva had once gone to another kingdom called Krauncha. While returning from the kingdom the king gave him rich presents. But while passing through the forest on the way he was attacked by a gang of robbers, who robbed him of his treasures and mutilating his hands and feet, threw him to a well. The king of Krauncha while wandering in the forest for hunting, chanced to come across Jayadeva in such a plight and removed him to his palace. After careful nursing the wounds healed up. But what about his lost hands and feet? Lord Jagannath who could never tolerate the slightest injury to His devotee could not rest at peace on the jewelled throne and through His grace the lost hands and feet grew up again. Once the very robbers came to the Council of the king disguised as Brahmins in order to ask for alms. Jayadeva could recognise them there and yet behaved well with them. The king gave a lot of wealth to these robbers who came in guise of Brahmins and sent some officers to guide them through the forest. On the way the robbers

told the king's employees that Jayadeva was sentenced to death in the kingdom of their king but only through the kind interference of those Brahmins he was let off with his hands and legs mutilated. At this utter falsehood, there were from the heaven, untimely thunder strokes and the robbers disguised as Brahmins were all dead. Jayadeva was sorry at heart hearing the reports of the royal servants, regarding the death of the robbers.

Brinjal thorns on Lord Jagannatha

Once an old lady was singing in a melodious voice the sweet verses of the *Gitagovinda* while plucking brinjals in a brinjal field at the last quarter of the night. Her sweet voice was very pleasing and enchanting. All on a sudden there came floating rhythmically in the air sweet and charming notes of the flute from the distant fields in perfect harmony with the singing voice of the woman. Surprised indeed was the old lady and on looking back, she saw a lovely and lustrous youth excelling the blue clouds in colour and complexion and clothed in yellow apparel following her dancing and playing upon the flute rhythmically with the song. The sweet fragrance of musk and sandal paste filled the surroundings. Who is this youth? The voice of the old lady was choked in utter astonishment. The heavenly youth disappeared from the sight. The old lady returned home with strange emotions.

In the morning the priests, on opening the door of *srimandira*, were astonished to the yellow apparel of Lord Jagannath stuck with brinjal thorns and reported the matter to Prataprudra Deva, the *Gajapati* emperor of Utkala. Giving up food and drink, the emperor, afflicted with grief surrendered himself to the Lord and begged for his compassion. At night Lord Jagannath appeared in the dream and told the emperor, 'O King, I can't control myself on the jewelled throne the moment the sweet melody of the *Gitagovinda* reaches my

ear. Being fascinated by the song of the old lady, I was following her in the thorny brinjal field. The royal councilors searched for the old lady and the emperor received detailed information from her. Since that day singing of the *Gitagovinda* was forbidden at public places and it was given the status of devotional temple anthem in Utkal, from where it got spread from Kanyakumari in the south to Badrinath in the north, from Dwaraka in the west to Assam in the east.

There is a myth prevailing in Orissa that if one sings the *Gitagovinda* standing, Lord Jagannath listens to it in sitting position and if one sings it sitting, He listens to it in standing position. Even today many common householders of Orissa sing the melodious verses of the *Gitagovinda* every morning and evening and offer their prayers to Lord Jagannath in devotional reverence.

Padmavati returns from death

Once in the absence of Jayadeva, the *maharani* (chief queen) of Kalinga out of fun told Padmavati that Jayadeva met his death due to attack of a tiger. At this news Padmavati instantly collapsed to death. On return Jayadeva broke down with grief at the sad demise of Padmavati. With bitter agony at heart, Jayadeva sang in a heart-rending voice the *Gitagovinda* at the dead body of Padmavati and miraculously enough there throbbed life in Padmavati who got up alive.

Years rolled on. It was at Purusottam Puri that Jayadeva left his mortal body. Padmavati also breathed her last after the passing away of Jayadeva.

A Muslim devotee

It was the period of Muslim rule in Orissa. A Muslim young cavalier, while riding on the high way thought, out of curiosity that the

Hindu God Lord Jagannath appears if one sings the *Gitagovinda*. Thinking this he rode along singing from the *Gitagovinda*. His voice was very appealing. But where is Lord Jagannath? Naturally the young soldier thought that Lord Jagannath did not appear before him because he was a man of different faith. Suddenly there came floating through the air sweet and thrilling notes of flute. It seemed as if the flute player went running after him keeping pace with the speed of the horse. The youth was spell bound and looked around, but could see none. He again sang the *Gitagovinda*. What wonder! The charming flute notes came again through the air. The Muslim youth stepped down from the horse and offered his sincere devotional reverence to that invisible power. He narrated his experience to others. This established how dear was *Gitagovinda* to Lord Jagannath. This also established that Lord Jagannath did not distinguish between a Hindu and a Muslim. Salbeg was as dear to him as Santha Tulsidas. Vaisnavism embraced quite a number of Muslims in its fold.

The cobbler is dearer to me than the Brahmin

A cobbler used to sharpen his tools for cutting leather on a piece of polished stone in his footwear shop. He was a very pious man and a great devotee of Lord Jagannath. While working, he was chanting in a sweet voice the verses of the *Gitagovinda*. A Brahmin having gone to the cobbler's shop for a pair of shoes, observed the sharpening stone to be a beautiful *salagram* bearing the symbol of *chakra* on it. Shocked at the shameful disregard of the *salagram*, the Brahmin took it away from the cobbler and worshipped it at his home. He thought that God would be pleased with him because he saved Him of the disgrace of being robbed with the cutting instrument of the cobbler. But at night the Lord appeared in his dream and told the Brahmin, 'O Brahmin, give back the *salagram* to

the cobbler. I was always fascinated by the cobbler's melodious recital of the *Gitagovinda*. I cannot afford to miss it. On receipt of the divine command in dream, the Brahmin returned the sacred *salagram* to the cobbler. Thereafter, the cobbler installed the *salagram* at his cottage and while worshipping it daily he chanted sweetly to the Lord, the *Gitagovinda*. This story establishes three things. (i) God was extremely fond of hearing the *Gitagovinda*. (ii) He did not distinguish between His devotees, whether Brahmin or a cobbler. (iii) Rituals of worship through mantras were less important to God than love of the devotee, which He could get from the sincere rending of the *Gitagovinda* by the cobbler. Vaishnavism actually brought back the lower castes to the mainstream of Hinduism.

The temple that turned its face

In a small village named Kualo near Dhenkanal town in Orissa there was a temple of Lord Siva. A leper used to be left there in the temple premises every evening by his brother. His sole object was to cure himself from the ugly disease by singing the *Gitagovinda* at night. His voice was very sweet and heart touching. One night a voice thundered, "He who sings from the *Gitagovinda* behind my temple should come to the front and recite it". At this the leper replied, "anybody interested in my song, may come to appear before me. I am invalid and cannot walk". At this there was a roaring noise shaking the whole temple and the temple in a moment made an about turn with its main door facing the patient. What wonder! Not even the slightest trace of the disease was left in his body.

KENDUVILVA OF THE PRACHI VALLEY

In the holy land of Utkal (also Kalinga), Jayadeva, the poet of the *Gitagovinda*, was born in a Brahmin village called Kenduvilva. It was from Jagannath Puri that melodious verses of the *Gitagovinda* vibrated to the distant corners of India and fascinated mankind all over the world.

This small village Kenduvilva is located under Jayadeva Panchayat of Baliana Police Station in the erstwhile district of Puri now Khurda. River Prachi, called Ganga of Orissa in the Puranas flows to the north and the sacred Kusabhadra of mythological importance flows in the south, increasing the holiness of the village. The vast extensive shady groves of Kendu and Bilva trees once stretching along the village justified the name Kenduvilva. The village is divided mainly into three parts. These are Kenduli, Deuli Kenduli Patna (upara sahi) and Kenduli Sasana.

On entering the village from the west, the temple of Sri Nrsinghanatha first comes to sight. This temple, built of sand stone, is about 40 feet high having a *Jagamohana* (*mukhasala*). The architectural beauty on the body of the temple lies concealed under a thick lime plaster. Inside the temple, there are two images of Sri Narasimha made of hard black granite stone. In one of them Lakshmi is sitting on the lap of Sri Narasimha and the other is that of ugra-Narasimha or the incarnation of Lord Narasimha tearing the bowels of the demon king Hiranya Kasipu. In the sanctum, there is an image of Madhava (25" X 13") with conch, wheel, club and lotus in four hands being worshipped by the devotees.

Close to the temple, there is a branch of Trimali or Tirumalla monastery of Puri. Lakshmana Suri, a courtier in the court of Tirumalla Roy, the king of Vijayanagar, had earned wide reputation all over India due to his commentary, *Srutiranjani* on the *Gitagovinda*. Most probably Tirumalla Roy (A.D. 1565 to A.D.1580) in companion with his famous courtier Lakshmana Suri had come to Sriksetra (Puri) and established Tirumalla or Trimali monastery. Legends say that Tirumalla Roy had visited Kenduvilva, the birth place of the great poet Jayadeva, and established a branch of the monastery there. The pilgrims and learned Pandits from the south coming to visit this holy place used to stay in this monastery.

Many important facts regarding this branch monastery are available at the Trimali Matha at Puri. Even now, there are large landed properties in the village belonging to Lord Jagannath Care of this monastery. Even the houses of the ancient monastery have all collapsed except one. The village Kenduli was a place of pilgrimage and the elderly people of the area confirm hearing from their great grand parents that the pilgrims from the south came for a visit to this place used to stay at this Trimulla Matha. From a tank adjacent to and a property of this monastery a container had been discovered containing a copper plate inscription which records that in his 8th regnal year Narasimha Deva-IV, the king of Ganga dynasty of Saka Era 1305 (A.D. 1383) gifted the village Kiniri Sasana situated in between Varanasi Kataka and Kalmora Uttarakhand to Mahapatra Narahari Dasa Praharaja after renaming the village as Bijaya Narasimhapur. The copper plate also indicates the boundaries of the

village and depicts the glory of the Ganga dynasty. Some of the villages referred to therein still exist. Of all the copper plate inscriptions discovered so far in Orissa, it is the biggest one. It is said that the homestead land and tank etc. of Mahapatra Narahari Dasa Praharaja a minister in the court of the Ganga king, were in this village and many legends about him are still prevalent among the villagers.

Legends also are heard that not very far from the monastery on a sacrificial altar, guarded by granite stone pillars on all sides under a Neem tree, Jayadeva was performing *yajnas*. To commemorate this, the villagers have been performing the *yajna* for generations every year on the auspicious day of *Aksaya Trutiya*. Pointing at the high mounds in the groves at the south of the sacrificial altar the villagers refer it to be the site of the ancestral home of Jayadeva.

The State Archaeology Department of Orissa have taken up the preservation of a temple at the north of the village made of ancient bricks. Inside this temple, there is installed an image of a goddess with two hands made of polished black granite stone sitting in *Padmasana* posture with the seven hooded Naga (cobra) over her head. Beautiful carvings of flowers and creepers adorn both sides of the deity. On the left, there is the figure of a pouncing lion while on the right side are seen a male and a female devotee engrossed in deep meditation in kneeling position. The lower part of the pedestal contains figures of twelve dancing girls. An eternal heavenly bliss emanates from the face of the Goddess. She has a crown over her head and is bedecked with beautiful ornaments like necklace, bracelets and anklets etc. along with a sacred thread passing between the breasts. Her feet and waist are adorned with beautiful ornaments and she holds in her left hand a full-blown lotus, carved out very accurately and delicately. Though the lotus is still there its

stem has been damaged. On her right shoulder hangs a bunch of five mango fruits, which attracts the notice of the observers.

There is another identical image found in the temple, whose crown necklace, ornaments of the ears and the belt around the waist differ a little from the other. Scholars are of the opinion that both the images were built at the same time around 7th or 8th century AD. Such images are to be rarely found elsewhere. Local people referred to the images as Jagesvari and Padmavati from time immemorial. Padmavati is identified with Laksmi and this type of image is not seen anywhere in other archaeological sites of the State. An attempt has been made to give details about Padmavati as follows:

Padmavati

In the 1st Canto, 1st Composition and 2nd stanza of GitaGovinda it has been mentioned:

*"vagdevata caritacitritacittasadma, padmavatis caranacarana
cakravarti sri vasudeva ratikelikatha sametam"*

This means Vagdevata (Goddess of Learning) whose picturesque view has always been imprinted in the inner part of his heart is the supreme motive force for movement of the pairs of feet of Padmavati. Jayadeva has elaborately discussed the love episode of Sri Vasudeva. But the meaning of the word 'Carana' has been described in the Patalakhanda of the Padma Purana dating back to 8th century A.D. as one who prays or offers his prayer or submits himself/herself before the God or Goddess. The meaning of 'charana' is described as Gandharva, Vidyadhara and Deva community in Sabdakalpadruma (P.888) and Srimad Bhagavata (4/16/12) :

*"antarvahisaca bhutanam pasyan karmani caranaih,
udasinaivadhyaksa vayur- atmaiva dehinam"*

That means all the works of the living beings are watched by the 'charanas' indifferently as 'vayu' and 'atma' (air and soul). If we accept 'charana' as worshipper then the meaning would be that Jayadeva was the supreme worshipper (charana chakravarti) at the feet of goddess Padmavati or 'Goddess of Wealth', the tutelary deity of that Sasana according to Jain and Hindu scriptures, respectively. Besides, the word charana can also be described as prayer or vandanakari, those who are gypsies and spread the essence of the Gods/ Goddesses by moving from one place to another. Other interpretations of charana are 'bhrutya', 'bhata', 'sevaka' as Jayadeva describes himself as the chakravarti and hence he was the head of the community.

Further in the 1st Canto, 2nd song, stanza 25 it is mentioned:

*"padmapayodharatati parirambhalagna
kasmira mudrita muro madhusudanasya"*

That means the fragrant essence of Padmavati on her breast is also applied on the body of Madhusudhana (Krishna) while embracing her.

In the 10th canto, 19th composition stanza 9 of the Gita Govinda it is mentioned:

*"jayati padmavati ramana jayadeva kavi bharati
bhanitamatisatam"*

Because of use of the word 'ramana', Padmavati is now considered as the wife of Sri Jayadeva as the meaning is derived from the Sanskrit word 'ramu kridayam'. But on the other hand, it is claimed that he (Jayadeva) being the supreme worshipper always thinks about Goddess Padmavati and entertains her through his poetry for worldly and heavenly pleasure. This interpretation suits

well to the Indian tradition of poets writing 'kavyas' to please Gods and Goddesses, rather than interpreting them as beloved wives. Most of the commentators have not taken these stanzas for consideration in their respective commentaries. So they may be considered as 'prakshipta' (interpolated) slokas. But Banamali Bhatta of 16th Century A.D. in his commentary *Sanjeevani Tika* has taken the following version in place of *"Jayati Padmavati Ramana Jayadeva Kavi Bharati Bhanita mati....."* of the *Gitagovinda*.

*"Jayati Jayadeva kavi Bharati bhusitam
manini janasya janitasatam"*

It may be mentioned here as to how the version differs from one to another (*Sanjivani Tika* published by Andhra Sahitya Academy, Osmania University, Hyderabad).

In canto 11th, 21st composition of the stanza 21, it has been mentioned:

*"vihita padmavatisukhasamaje, kurumurare
mangalasatani bhanati jayadevkaviraje"*

It was generally accepted (i) that people who are living happily with wealth and prosperity by the grace of Padmavati or Laxmi may be blessed by Murari (Krsna) for their welfare. (ii) Jayadev, the King of Poets, concludes in the last line that "Lord Murari (Krsna) blesses hundred times to those who have achieved all pleasure by the grace of Padmavati" meaning obviously Goddess Laxmi and not his wife.

The commentator Rana Kumbha of 16th century A.D. has described in his commentary *Rasikapriya*:

*"padmavatyah laksmiya sukham sukharupam
samajam sthanam prasado Yena."*

*kinduville jayadevakarito mahalaksmiyah prasado
asti iti prasiddhah laksmi bhaktya hari stupyati ti"*

(Commentary of Rana Kumbha Page-174 published by
Meher Chand Lachman Das Publications,
Ansari Road, Dariya Ganj, New Delhi-2)

Here Rana Kumbha has also taken Padmavati as Laxmi, the Goddess of wealth. A temple for her worship as per the legend was built by Jayadeva himself at Kenduville which was very famous during his time. The details of the images of two Padmavati have already been discussed earlier in this book. In some of the commentaries of Gitagovinda it has been argued that Padmavati was the wife/beloved of Sri Jayadev, which may not be acceptable due to present archaeological discovery. Padmavati has been taken as Laxmi in *Nutana Sarbanga Sundari Tika* by commentator Dhananjaya Dwija of 16th century A.D. He has elaborately discussed on the commentary on *Sarbanga Sundari Tika* of the *Gitagovinda* by Kaviraj Narayan Dash of 13th century A.D. wherein Padmavati has also been taken as Laxmi and also the beloved of Jayadev. Similarly, in one *Sarbangasundari Tika* of Krushna Das of 18th century A.D. (*Cat. L/359, P.32) Padmavati has been described as Laxmi. In *Rasikarangada Tika* of the *Gitagovinda* by Laxmana Bhatta of 18th century A.D. (*Cat-L/327, P.45) Padmavati has been taken as Laxmi and Saraswati, the wife of Lord Vishnu. One unknown commentator of 18th Century A.D. (*Cat.L/347, P.79) in his Odiya Prose commentary has described Padmavati as Laxmi and also the wife of Jayadev. Similarly, it also appears that one commentator whose name has not appeared in the manuscript (*L/473- P.99) of 18th Century A.D. has taken Padmavati as Laxmi.

(*A descriptive Cat. of Gita Govinda manuscript, published by Odisha State Museum, Bhubaneswar, 2008)

Now the matter may be discussed from the archaeological point of view. There is an idol measuring 3' 7" in length and 1' 10" in breadth of 10" thickness called Jageswari at Mukhasala of the temple of Padmavati at Kenduville. Another image called Padmavati measuring 3' 6" in length, 1' 8" in breadth and 8" in thickness is also at the inner sanctum sanctorum of the said temple. Both the images are made in hard black granite stone which has elaborately been discussed before in this book. The year of these deities has been calculated to the 7th or 8th century A.D. Both are two handed idols sitting in full grown lotus on *Padmasana*, holding in left hand full blossom lotus with the stem. But the right hand of the deities differ from each other. One of them is holding fruit (pine apple variety with stem) and other five mangoes or oranges or some other fruits or five buds of lotus in a bunch. A seven hooded *Naga* (Cobra) is covering the head of each of the deities. Both the palms of the deities of the sanctum sanctorum are broken whereas the left palm of the deity installed in the *Mukhasala* is broken.

There was an old brick temple for the deities for worship which was broken in due course. "Jaya Jaya Devhare 1102 in Devanagari script is engraved below the Nabagraha pillar in front of the temple. This old hand made brick temple in twins was discovered from the bushes at the outskirts of the village during the year 1963-64 and these idols were worshipped under a *Kendu* tree at the site at that time. The village was full of *Kendu* and *Vilva* trees with dense forest during the period as indicated above. The Government of Orissa in Archaeology Department have preserved the site and rebuilt the temple using the old bricks and stones scattered there. Very close to the place the image of a broken Jain Tirthankar is worshiped at Barunei Vasudev under a mango tree. The broken pieces of the deities of Jainism, Buddhism, Saivism are also worshiped at same place by the villagers. A cement and brick made pendal is now

constructed there by the Baliana Panchayat Samiti. The images of Naga called Astika Jaradagaru, Bhairava, two handed Durga, called Mahisamardini were located after excavation and are now kept in the local museum. The Mukteswar Shiva *linga*, the temple of which is broken now is an early period structure according to the scholars. There was an image of Madhava made of hard black granite stone holding the cunch, wheel, mass and lotus which has been preserved in local Museum. The images of Shyama Tara or Nilasarasvati of Buddhist Pantheon measuring 3' 3" X 1'9"X 9" in breadth, length and thickness respectively is worshiped under a banion tree called Mangala in the nearby village Phiriphira, a hamlet of revenue village Kenduivilva and is only one Km away from the place of Padmavati temple. Inside the Kenduli Museum images of historical importance i.e Madhab (26"X13"), Lakshmi Madhava (13" x 6"), Astika Jaradgaru have been preserved. There is an inscription engraved on stone inside the Museum the letters of which have been defaced and it is difficult to decipher. This may be a *Dharani Mantara* of Buddhist Pantheon according to some epigraphists. So it is now concluded that the area had flourished with Jaina, Bouddha, Sakta and Nagas and Baishnavite cult one after another from the days of yore.

It may be concluded that the village had previously been influenced by the Jainism from time immemorial for which Padmavati as Shasana Devi of Jain Tirthankar Parsvanath of the 6th century B.C. was worshipped there. The images of Parsvanath are also worshipped at place Bhaghalpur near Turintara about 4 Kms straight away from the place towards south crossing the river Kushabhadra. The site is now protected by the State Archaeology Department. Similarly the image of first Jain Thirthankar Rsabhanath is seen now at Adasapur on the wall of Swapneswar Siva Temple, two Kms. away towards North from the place. Further, Jainabad named after the inhabitants of Jain community at that time is seen towards South East corner on

the bank of river Kushabhadra which is around 2 Kms. from Kenduivilva. So these two images of Padmavati at Kendubilva have been worshipped as Sashandevi till to-date from the influence of Jainism to Baisnavism. Archaeological excavation were done there during the year 2008 headed by Dr. C.B. Patel, Deputy Director (Technical), in charge of Orissa State Museum and evidences come that there were human habitation from 3rd century B.C.

Close to the temple the vast area measuring 17 acres of land, covering a beautiful garden with the trees and groves narrated in the Gitagobinda has been created in order to commemorate the great poet. A little distance away from this field *jayadev jayanti* is celebrated every year on a raised platform constructed by the State Government.

The river Prachi in North and that of Kushavadra in South of Kenduivilwa make it fertile in green vegetation. If a visitor wants to visit the site from Bhubaneswar he has to turn right from Hanspala or Baliana Chhaka on the National Highway No.5 between Bhubaneswar and Cuttack just after Kuakhai river bridge and cover a distance of 20 Kms on North embankment of the river Kushavadra and Gop canal to reach Kenduivilva. Similarly if someone desires to visit the place from Cuttack he has to turn left at Phulnakhara crossing on the road leading to Madhav and turn from Kantapada or Adasapur to the right to reach the destination.

The image of four armed Vishnu with ayudhas like conch, lotus, club and wheel made of fine grained granite are enshrined at 12 places in the Prachi valley, popularly known as Dvadasa Madhava Pitha. The size and measurement of each image/idol differs from the other. Among all these Pithas, the Madhava temple at Madhava village under Madhava Panchayata is very famous and significant in the locality. A number of devotees from all over the State come to



Kurma (Kachhap) Avatar at Madhav temple



Varah Avatar at Madhav temple



Narasimha Avatar at Madhav temple



Vaman Avatar at Madhav temple



Parshuram Avatar at Madhav temple



Rama Avatar at Madhav temple



Balaram Avatar at Madhav temple



Buddha Avatar at Madhav temple



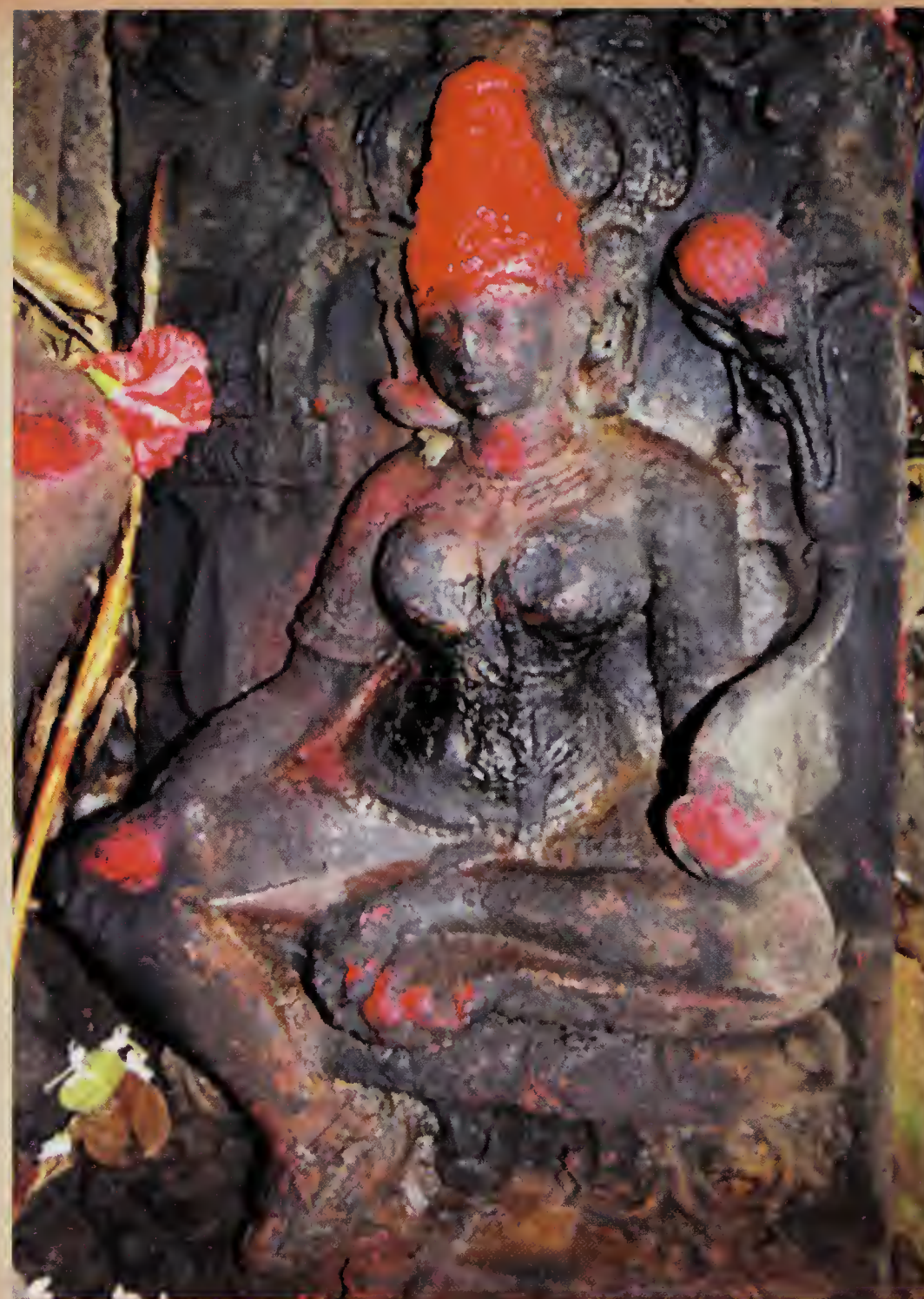
Kalki Avatar at Madhav temple



Image of Madhav at Madhav temple



Laxminarayan image at Chaurasi near Kenduvilwa



Nilasaraswati image at Phirphira, a hamlet of Kenduvilwa



Krushna-Visnu with ten incarnations image at Dharmasala; preserved at Orissa State Museum, Bhubaneswar



Garuda image at Madhav temple near Kenduvilwa



Matsya Avatar



Bagdevi temple at Banrei near Kenduvilwa

this place for worshipping the Lord. The height of this temple is 80' with a 'mukhasala' which was constructed during the Ganga period i.e. 12th century A.D.. The ten 'Avataras' of Lord Vishnu/Madhava are found in the outer niches of the walls of the temple. Sri Gitagovinda is recited in daily rituals of the deity at night by the Sevakas and being attended by the local devotees. The road connecting to Madhava with National Highway No.5 at Phulnakhara (about 30 Kms stretch) is named as Madhava Road. The temple is protected by the State Archaeology Department, Govt. of Orissa.

The temple of Laksminarayan is located at Chaurashi village very close to Madhava within a distance of 7-8 kms. from Kenduvilva on river Prachi towards East which has also been protected by the State Archaeology Department, Govt. of Orissa. The sanctum as well as the statue of this temple is found at 7' 7" height from the base level on which the image of Laksminarayan, made of fine-grained granite measuring 5' X2' X1' is worshipped. This is one of the masterpieces of Orissan sculptural tradition and hardly there is any parallel to this.

The image has embodied the artistic glamour as depicted in the Gitagovinda.

1. "Sritakamala kuca mandala- dhrtakundala kalitalalita
vanamala jaya jaya deva hare"
(Gitagovinda, 1st Canto, 2nd song)
2. "Padmapayodharatati parirambhalagna"
(Gitagovinda, 1st Canto sloka-6)

BHAKARASAHİ

The village of Bhakarasahi is ancient and very close to Kenduvilva, towards South-East. Two images of Chamunda and Tara,

measuring 3½' X 3' X 6" and 4' X3' X 4" respectively are seen in the vicinity of the village. The Chamunda image is six-armed and sitting on a corpse. Due to application of vermilion the entire face of the image can not be seen clearly and this image may be dated to 6th or 7th century A.D. and it is clearly established that the area was at that time a famous tantric place. The suffix *Sahi* is very old which means a hamlet of a big village. So it may be argued that this *Sahi* hamlet was a part of the then Kenduvilva where some *Sahis* like Upara Sahi, Deula Sahi, etc. are still existing reminding the past.

The other image can be identified with one type of Tara which is made of fine-grained chlorite stone measuring 4' length, 3' breadth and 4" in thickness respectively. The images are depicted in *Lalitasana* with four hands. The *ayudhas* of the deity alongwith the faces are covered by vermilion due to which the exact face of the deity does not appear properly. A panel of *Upasakas* and *Upasikas* are seen on the base of the slab. It may be calculated that the deity belongs to 8th century A.D. i.e. during the Bhaumakara period in Toshali, one ancient central part of the present Orissa. The *Dharani* as noted below is seen on the backside of the deity.

1. 'ye dharma hetu prabhava hetu (m) tathagato
2. hyavadat tesham cha yo nirodha
3. avam-vadi mahasra (sra) (va)manah"

The image of Chamunda is famous as Bhakeswari whereas the other deity is called Tara. It has already been described that Vakdevi is worshipped in Banrei Sasan (presently Bamadevipur) which is now on the bank of river Prachi which is also very close to Kenduvilva on South-Western side. The image is made of Khondalite stone and a 7-hooded serpent on its head and sitted in *Lalitasana* and is four-armed. But no associated images are depicted alongwith the main

image. The place of worship is now converted into a newly constructed temple.

From the archaeological and scriptural records, it is clear that the site of Kenduvilva has been flourishing with Jain, Buddhist, Sakta, Naga and Vaisnavite cults one after another since time immemorial. The site of Kenduvilva and its surrounding preserves a wide array of archaeological, architectural and scriptural evidences and as such it is imperative to take up further research in this connection to unravel the hidden facets of cultural aspects of the region.

KENDULI MELA OF PRACHI VALLEY

Kenduli Mela is celebrated every year on the 14th day after Dola Purnima Festival (i.e. Full Moon day of Falguna) at Srirampur on river Prachi in the vicinity of Kendubilva towards east about 6 kms. All the deities of Radhamadhab all over the surroundings villages of the place assemble there for 'Sagar Sangam Mela' on this festive occasion. We met one very old person named Sri Bhagaban Tripathy, aged about 86 who narrated that this festival has been witnessed by him since his childhood. The festival continues for two days. But more than thousand shops/stalls are kept opened there for about a week. He also stated that this mela has been celebrated from time immemorial on this particular day.

This Srirampur village is mainly habituated by Srotiya Bramhins of Dhara Gautam Gotra. Other castes are also residing in the village. It is told that Ram, incarnation of Lord Vishnu was worshipped there for which the village is named after Him. The temple for the deities had broken down and the deity was taken away by the then Gajapati King of Khurda to Puri. The carving stones etc. were taken by the local people and used for the construction of their houses. A vacant land where the deity was worshiped in the outskirt of the village is

called "Landadeula Padia". Very close to this village within one km., two temples are seen towards the south named Bhudhakeswar and Madhukeswar of Somavansi period. An Oriya inscription is also seen at the inner wall of Madhukeswar temple according to which this was rebuilt during the period of Suryavansi Emperor Purusottam Dev, of Utkal. An image of male god probably from Buddhist pantheon figures with folded hands called Yogamaya measuring about 1.5'x1' in hard granite stone is worshipped in a small temple. Previously this image was worshipped under a Kendu tree, the surrounding of which was full of Kendu and Vilva trees at that time.

Many villages centering round Kenduli are interestingly named after the ten incarnations of Visnu. Besides many historical places bear even to-day memory of the ancient days. A detailed discussion on this subject throws much light on the importance and holiness of the village Kenduli.

MATSYAPUR

A village under Balipatna Police Station of the district of undivided Puri is now known as Machhapur. *Machha* is the oriya word for *Matsya* in Sanskrit. It is located at a distance of eight kilometres to the south of the village Kenduli as the crow flies. This village comes to sight on proceeding one kilometre towards the south from Basantamala on the Balakati-Nimapara route. On the borders, in a thatched house known as Matha, the wooden idol of Lord Jagannatha is worshipped. Very close to the southern border of the village, a ruined temple in old bricks, measuring about 17½" X 11" in size are found. The topmost part of the temple dedicated to Siva is almost broken for which the whole temple may collapse at any time. On the northern wall of the temple, there is a beautiful Madhava image carved out of black granite stone (30" X 14½") holding the usual *ayudhas* of conch, wheel, mace and lotus. On the

western wall is found a sculpture of Buddha (11" X 7") in meditative mode carved out of stone and inside the temple there is the image of Lord Narasimha (20' X 10') killing Hiranyakasipu. The image of Madhava might have been brought from some other place and installed here afterwards. Such an idea comes to the mind because of the fact that in a Siva temple the image of Madhava Visnu and other incarnations of Visnu are placed as side deities. A thatched house is being used as the jagamohana of the temple. One kilometer away from Machhapur towards the east, there is another temple of such type made of bricks at a place called Phula Bilas. Due to lime plastering the temple is preserved in good condition and the bricks used for its construction are about 14" X 11" in size. It has a main entrance like the temple mentioned above. The images of Trivikrama (12½" X 6") and Narasimha (14" X 7½") are found as side deities in the northern and southern sides respectively. There is a Siva temple, named Bilesvar at Kurunjipur near Sana Machhapur to the west of Machhapur. The size of the bricks used in construction of this temple is 11½" X 8½". It is probable that in this Matsyapur area there was a temple of Visnu which was ruined in course of time and the image of Madhava along with other vaisnava sculptures were later set up in the Siva temple. There are sevakas for the worship of the deity who are provided with landed property. The *Gitagovinda* used to be recited here everyday. But now it is reported to have been restricted and is recited only on festive occasions. There is another village, named Odakhanda close to Machhapur. It has been mentioned that after Kapilendra Deva (A.D. 1435 –1467), the emperor of Surya vamsa, ascended the throne, the Zamindar of Oda alongwith a few others did not acknowledge his suzerainty and the emperor militarily subdued them (*History of Orissa* by K.C. Panigrahi, p-194). It can be affirmed beyond any doubt that these temples were built at the end of the rule of Soma

dynasty or at the beginning of the reign of Ganga kings. Unless Government takes adequate steps for repair and preservation of these temples, these will collapse and the history of the area would be buried in oblivion.

KURMAPUR SASANA

A) At a distance of 2 kilometres to the west of village Kenduli, there is another Brahmin colony, named Kuanrpur. It is close to the way leading from Phulnakhara on National Highway No. 5 towards Madhava. Kurmapur is now known as Kuanrpur. It now belongs to the Govindpur Police Station of the District of Cuttack. Close to the northern border of Kuanrpur Brahmin colony, there is a village named Baghalpur. It is believed that this was established and named after Bagal Devi, the queen of Aniyanka Bhimadeva of the Ganga dynasty. At the end of the Brahmin colony of Kuanrpur and Baghalpur, there is a muddy tank full of weeds known as "Tara Pokhari". Close to the way leading to Madhava through the village Baghalpur, there is a temple of Daksinesvara Siva to the south. The temple has been built in recent times. But some bricks and stones used in the old temples are found lying here. From this, it is believed that there was a temple of Siva here much before. Only a few yards away from this Daksinesvara Siva temple, there is the temple of Lord Jagannatha. This temple made of rugged stones is about 40' high and it has a *mukhasala*. From the *dadhinauti* of the temple covered with shrubs and creepers, there is a big crack from top to bottom at the north. This may completely collapse any time. The image of Lord Jagannatha is worshipped in the main entrance under the name Dadhivamana and extensions have been made by the local people. Inside the *mukhasala*, there are stone images of Narasimha (32' X 17'), Varaha (33' X 17') and Vamana (31' X 17') placed as side deities. There are two spaces lying empty in the original

temple. Probably the incarnation images have been taken away from there. In front of the *mukhasala* there is an image of Garuda on a pillar. There is a compound wall made of rough stones surrounding the temple, the breadth of which is 42". From the mode of construction, it appears that the temple was built during the period of Ganga rule. It may be that the Ganga queen, Bagal Devi was the founder of this temple. There are sevakas employed in the worship of the God who have been granted gifts of landed property. The worship included daily recital of the *Gitagovinda*, but now this is done on festive occasions only.

B) On the north-west side of the village Baghalpur, there is another village located in the extensive corn fields named Kurumapur at a distance of about two kilometers. This village was under the jurisdiction of the Sadar Police Station in the district of Cuttack. There is a temple of Siva here, named Sitalesvara, made of polished black stones, which is about 30' high and has no architectural features worthy of mention. The images of Kartikeya, Ganesa and Parvati are placed as side deities. From the stones lying scattered, it can be inferred that there was a temple here and after its destruction the present temple has been built out of the stones used in the old one. Towards the west at a distance of about 2 kilometers there is a place named Nagari, where the idol of Lord Krsna (40" X 19") carved out of black granite stone is worshipped in the name of Gopinatha. Among the incarnations the idols of Vamana (29" X 14") and Narasimha (10" X 8") are found here. According to the elderly people of the locality, there was a lofty temple for Gopinatha existed earlier and it was ruined in course of time. Some stones of the old temple have been used in the present temple and many stones and images have been removed elsewhere. For the worship of the deity, sevakas have been engaged who enjoy landed property gifted to them.

C) Very close to Kurumpur towards south, there is one village now called Kuram or Kurang Sasana, which may also be identified as Kuruma Sasana. In this Sasana Lord Jagannatha is worshipped in a temple as Gopalji. The temple is about 40' high and it is believed that this was reconstructed in the last century. In earlier time, there was a temple here on the ruins of which the present temple is raised. The foundation of the temple is made of stone. The original temple having collapsed the bricks and stones have been set in the present one. The size of old bricks is 15" X 13". On the walls of the temple the image of Vamana (25" X 14") and that of Varaha made of polished stones are noticed. Under a Kendu tree, the image of Kalki (28" X 21"), two small images of Madhava (4" X 3"), images of five Nagas and image of Astika Jaratkuru set on bricks are being worshipped. At a distance from this place, besides the Madhava road the temple of Sidhesvara Siva is seen which is built in stone and has been renovated very recently.

These temples of Kurum Sasana belong to the Ganga rule and it is revealed that there were densely populated colonies here as in the present day.

VARAHAPUR

At a distance of three kilometres right towards the north, the Varahapur Brahmin Sasana, named after Varaha Avatar is situated on the bank of the river Prachi. The village under the Govindpur Police Station of the district of Cuttack is just on the way side of the route from Phulnakhara to Madhava leading from National Highway No. 5. To the south of the village, close to the way leading to Madhava, there is a vast tank named Gupta Manika. The local people consider it a holy place of pilgrimage. In a monastery, close to the tank, an idol of Lord Krsna in stone and another of Lord Jagannatha made of wood are worshipped. The monastery may be dated to late

medieval period. At Adaspur in the east, very close to Varahapur, Varaha Visnu and Laksmi Narasimha are jointly worshipped as Varaha-Narasimha. Inside the temple the metal image of Radha is seen beside the idol of Krsna holding the flute. At the middle of Adaspur, there is a monastery where the statue of Madhavananda Visnu, adorned with conch, wheel, mace and lotus, is worshipped. Legends say that during his stay at Kenduli, the saint poet Jayadeva used to worship here the image of Madhavananda Visnu. It may be accepted that the architectural remains of Adaspur and Varahapur belonged to the Ganga rule. Adaspur is believed to have been named after Attahasa Deva, the younger son of Chodaganga Deva, the founder of the Ganga empire. But some historians are also of the opinion that the name has been derived from the God Udisa of the Vajrayana sect of Buddhism. The temple of Swapnesvara and a statue of Jaina Tirthankara Rsabhadeva are also seen at Adaspur.

VIJAYA NARASIMHAPUR

This village is named after Narasimha Avatar. To the south of the village Kenduli, while excavating the tank close to the temple of Lord Narasimha, a big stone container was discovered which contained thirteen copper plates (discussed in earlier chapter). This deed of gift had been made by the Ganga emperor Narasimha Deva-IV in his eighth regnal year in the *Saka* Era AD 1305 or AD 1383 from Varanasi Katak. The village Kiniri lying in between Kalamora and Uttarakhand was renamed as Vijaya Narasimhapur Sasana and was gifted to Mahapatra Narahari Dasa Praharaja. The donee belonged to this village. The local people point at a high mound and a tank nearby which are taken to be his homestead land and tank. Many legends are in vogue among the people about Narahari Dasa Praharaja.

It is learnt from the gift deeds that on the western border of the Vijaya Narasimhpur Sasana, there were two Sasanas, named

Ulatpur and Attahasapur. These can be identified with modern Oltapur and Adaspur. Vakarsahi and Mahulunda mentioned in the copper deeds are now known as Bhakarsahi and Muhukhanda, within the borders of Kenduli. On identification of all the villages referred to in the copper plate grant, the Narasimhpur Sasana has become extinct no trace of this village is seen at present. Future discoveries and further research on this is required.

BHARGAVAPUR

This village was named after Parasuram Avtar also known as Bhargava. There is at present no village in existence by the name Bhargavapur. The river Kuakhai having originated from the Kathajori has, near Pratap Sasana, divided itself into Daya and Bhargavi flowing to the west and east respectively. At the source of the river Bhargavi, there was a village by the same name which has been buried in the bed of the river. But the river Bhargavi by name even now bears testimony to the glorious past. The villagers shifted to nearby place and established a colony there called Tankapani Sasana after the name of Bhrgupati. The village Baudhakhand is situated to the east of this place. It is under Baliana Police Station of the district of undivided Puri and is located at a distance of about 7 kilometres in a straight line to the south-west of the village Kenduli. In a building at a distance of only some hundred yards from the course of the river Bhargavi, a stone sculpture of Madhava holding conch, wheel, mace and lotus is worshipped as Vasudeva and legends say that it is the original deity of the village. From the sculptural features of the image it can be said that it dates back to the 8th or 9th century A.D. Every evening the *Gita Govinda* is recited before the deity. There is a temple of Madana Mohana on the bank of the river Bhargavi, about half a kilometer away from the holy place. The wooden idols of Sri Chaitanya and Nityananda Mahaprabhu

are worshipped in this temple side by side with the brass images of Radha and Krsna. Legends say that Sri Chaitanya Deva had stayed here for some days on his journey to Puri and later this temple was built to commemorate his stay at this place. As the old Jagannatha Trunk Road passes through this village, the legend in vogue appears to be based on truth. The architectural features of the temple lies hidden under the lime plastering. The legends prevalent here say that Pratapa Sasana was named after Gajapati Prataparudra Deva, the emperor of Utkala. Pratapa Sasana consists of many villages and settlements. On proceeding by the Nimapara road leading from the Uttara crossway on Bhubaneswar-Puri route, one comes across Pratapa Sasana at a distance of one kilometre. This place is located at a distance of about 7 kilometres from Kenduli towards south-west. Not very far from Pratap Sasana there is the famous shrine of Chausathi Yogini of Hirapur. This shrine, built in the 8th century A.D., is an established centre of Saiva Tantra worship in India. The Mahamaya or the Divine Mother is worshipped here side by side with the images of Chausathi Yogini. It is now preserved by the Archaeological Survey of India. A few feet away from this, close to the Siva temple, there is an open platform on which the idol of Lord Krsna is seen with flute in hand standing under a tree, and is worshipped as Gopinatha. Both the hands holding the flute and the right leg has been broken. In the Alarpur Copper plate inccriptions of Narasimha Deva-IV, there is mention of installation of the iamges of Gopinatha at Hirapur, Alarpur and Sarkana. Inside the compound of the Chausathi Yogini, one can see the remains of a broken temple in one side. Long after the establishment of the Tantra shrine the image of Krsna had been installed and the Visnu temple has collapsed in course of time.

At a distance of one kilometer to the south of the source of the river Bhargavi, there is Puba Sasana (Purba Sasana) from where an

image of Gopinatha was discovered and is now kept in the archaeological gallery of the State Museum. This image can be compared with that of the image at Sarakana near Budhapada. The probable date of the image may be 13th century A.D.

RAMACHANDRAPUR

This village in named after Rama Avatar. On proceeding 8 kilometres from Phulnakhara on the National Highway No. 5 (Cuttack-Bhubaneswar) on the route of Madhava and turning to the south from Kuranga Sasana on the metalled road one comes across this village at a distance of one kilometer. Ramachandrapur is under the jurisdiction of Baliana Police Station of Khurda or the undivided district of Puri and is about 6 kilometers away from Kenduli in a straight line. At the border of the village in a place named Duduravasta, there are two images of Hanumana (54" X 29" and 19" X 15") worshipped in a new shrine. The site of this temple was surrounded by dense green vegetation before the 1999 cyclone. The present authors had some difficulty in location the Hanuman people which they had seen in the early eighties. The Sola stream famous in history flows beside this holy place. Pilgrims from distant parts of Orissa visit here for worship. A kind of delicious cake made of flour, sugar and ghee, named *Churumuan* is prepared here as offering to the deity. The name of the village is Ramachandrapur and no wonder Hanumana is worshipped here, there is no image of Ramachandra. People say that the image of Ramachandra installed here has been transported somewhere else. Near the Sola strait, the uppermost portion of a massive stone is seen above the ground. Many archaeological evidences would come to light, if excavations are made. The image of Gopinatha worshipped by the reputed Zamindar family of Bhingarpur, close to Ramachandrapur deserves mention. The temple dedicated to Gopinatha belong to the last

century. On acquiring the right of the Zamindari from the British rulers, they had built this temple. The images of Varaha(13"), Narasimha (13" X 21") and Vamana (20"X15") carved out of stone are found as side deities. The image of Krsna is made of black granite stone whereas that of Radha is made of brass. From the features of the sculpture of Krsna, it may be said to have belonged to the 13th century A.D.. It is not known whether this image used to be worshipped before or they had brought it for worship from some other place after grant of the Zamindari. Landed property has been provided for worship of the deity. The temple is built of stone with lime-plaster. It has cracked at some places. The image of Gopinatha found in the village Vasudevapur close to Bhingarpura is now preserved in the State Museum, Bhubaneswar.

A few hundred yards away from the place of Hanumana, referred to above, there exists the temple of Bakresvara Siva to the South. From the mode of construction of the temple, it appears to have belonged to the nineteenth century. Close to Bakresvara Siva temple, there is an old tank bounded on all sides by bricks and stones. Legends are in vogue testifying that it had been excavated by the Rulers of Kanika. The Bakresvara Siva was also the ancestral deity of the Zamindar family of Bhingarpura. There is a *Sevaka* community for worship of the Lord and landed property has been provided. Half a kilometer to the east from the shrine of Hanumana, there is the famous Gangesvar Garha. Chodaganga Deva, the founder of the Ganga dynasty, used to stay here at first and it was the Siva *linga* worshipped by him, which is known as Gangamani. Chodaganga Deva was at first a Saiva. It is shocking to see the impoverished mode of worship of Gangamani, the ancestral deity of the emperor to-day, whose empire once extended from Ganga to Godavari. The temple dedicated to Gangamani is built in stones and the sculptures lie hidden under the lime plastering of the temple which is about 50' high. Many

old bricks measuring about 9" X 8" have been used here. Probably there was a temple constructed of bricks.

A broad road, locally called '*Bheta*' was leading from Chudanga Garh to Gangesvar Garh, which is 30' high at some places and its breadth shall not be less than half a furlong. Even now the road between Gangesvar to Salesvara nearly eight kilometres in length remains undamaged. Habitation have come up by its side. This road is under restoration and repair by the Rural Development department of Government of Orissa.

BALABHADRAPUR

This village is named after the Balaram (Haladhar) incarnation of Vishnu. Balabhadrapur is under Balipatna Police Station of the undivided district of Puri and is 4 kilometres away to the south west of the village Kenduli. On proceeding from the Uttara crossway through Balakati, its distance is only one kilometer to the south of Balipatna on the Uttara-Banamalipur route. A big Brahmin Sasana is seen in the village. In a small temple, there is a two-handed image of a *devi* made of black granite stone, worshipped as village goddess. The image can not be identified clearly having been lavishly besmeared with vermilion. In a thatched house close to the temple an image of Lord Jagannatha (2½'), is being worshipped for generations past. The small temple of the goddess can be said to have belonged to the 19th century.

BOUDAKHANDA

As the name clearly implies, this was a Buddhist habitation. Buddhakhanda now known as Bodhakhanda is under the jurisdiction of Balipatna Police Station in the district of Puri. Its distance from the village Kenduli towards south-west is about 5 kilometres in a straight line. This village is located at a distance of one kilometer to

the south of the Sishilo Chhak on the Nimapara-Konark route leading from Uttara crossway through Balakati. Adjacent to this, there is another village named Budhapara and the above highway passes through this village. To the north of the village Budhakhanda at a distance of about one kilometre, there is the famous Siva temple Budhanath in the village Garedi Panchana. In between the village Budhakhanda and the Budhanatha temple a small village named Shisilo is seen. Apparently the name Shisilo is derived from Srisaila. The beautiful image of Ananta, Vasudeva and Ekanamsa discovered during the excavation of a tank in the village are worshipped in a thatched shed. From the features of the sculpture, it can be said that these were made during the Ganga rule. Probably Baghala Devi, the queen of Aniyanka Bhima Deva (AD 1190-1198) had installed these images. The images of Ananta, Vasudeva and Ekanamsa (Subhadra) are found in the temple made of bricks situated in Kaliyuga Bagalpur close to the village Budhakhanda. This has been discussed separately. The villagers have provided land for worship of the Trinity of images. Every evening the *Gitagovinda* is recited at the time of *arati*. From the architectural specimen of the famous Siva temple of Budhanatha it can be inferred that this was an achievement of the Soma dynasty.

The village names Garedi Panchana and The deity's name of Budhanatha have their own significance. The name of the God was Garedi Panchana, which was probably transformed to Budhanatha. First it belonged to Budhakhanda and this Siva *Linga* was the community God of all the villages which probably caused the naming of the God as Budhanatha. Half of the temple has collapsed. On the eastern wall of the inner shrine of the temple there is a beautiful image of Madhava holding conch, wheel, mace and lotus. A rock inscription containing the words '*Brhat Prasta Dhabana*' engraved on it in *Prakrit* script has been discovered. The other part of the inscription is illegible. The famous linguist and historian late

Dr. Satyanarayan Rajguru could read this inscription and he is of opinion that this inscription belonged to the period of the Soma dynasty. The architecture of the temple is of a very high order. There are images of Ganesa, Kartikeya and Parvati as side gods and goddess. On the western wall of the temple, there is engraved a vivid and beautiful picture of the royal court. It is probable that the ruler of the territory bearing the name *Brhat Prasta* had built this temple. We had made repeated efforts to revive and restore this temple since 1965. Now the Archaeological Department of Orissa have taken up the responsibility of its preservation.

To the north of the village Budhapada at a distance of about one kilometre the image of Gopinatha is worshipped in the village Sarkana. The exquisitely beautiful image of Krsna made of black granite stone standing with flute in hand is kept in a thatched house near the main temple. In the temple constructed for Gopinatha, the image of Hanumana made of stone is worshipped. It is not known as to how the image of Hanumana was installed and worshipped in the main temple. It is learnt from the Alarpur Copper plate inscription that this temple had been built and the deity installed by Narasimha Deva-IV of Ganga dynasty. The name of the village is after Buddha incarnation of Lord Visnu, as per the *Dasavatar slokas* by Jayadeva.

KALIPUR

This village is named after Kalki Avatar. A Siva temple made of old bricks is seen at Baghalpur beside the road leading to Nimapara from Uttara Chhak through Balakati. On the broken altar near the broken walls, the beautiful images of Ananta, Vasudeva and Ekanamsa are seen. The Visnu temple also had been made of the same old bricks and is now in a dilapidated condition. The bricks and the stones that had been used for raising the temple are now lying in heaps. The Siva temple is also in a collapsing stage. The incarnation images of

Varaha and Narasimha have been placed beside the above images. There are no image of other incarnations. Of the incarnation images only six were once noticed, but most probably these have been removed elsewhere. Close to the temple, there is a very big muddy and swampy tank measuring about twelve acres. This temple is located at a distance of three kilometres from the village Kenduli to the south. At the advent of Ganga rule, the worship of Visnu and Siva was conducted jointly. As the village bears the name Baghalpur, it is almost certain that this would have been named after Baghal Devi, the queen of Aniyanka Bhima Deva (A.D. 1190-1198), who had established this village. This temple was constructed only after installation of the images of Ananta, Vasudeva and Ekanamsa and after inclusion of the recital of the *Gita Govinda* in the rites of worship. According to the legend, this temple was inaugurated during the life time of Jayadeva. So, the importance of this historic place close to Kenduli is very great. Towards the north-west of the village Kenduli, there is village Baghalpur belonging to the district of Cuttack. Close to it, Jagannatha temple of Kuanarapur and the Balakrsna temple of Kaliyuga Baghalpur of northern part of Puri district were most probably built by Baghal Devi. The temple of Ananta Vasudeva at Bhubaneswar was built in A.D. 1278 by Chandrika Devi, the queen of Paramardi Deva. Long before the inauguration of Ananta Vasudeva temple of Bhubaneswar, the temple mentioned above had been built. Measurement of the images are : (a) Krsna - 46" X 24", (b) Balaram - 45" X 26" (c) Subhadra - 41" X 20", (d) Varaha - 20" X 11", (e) Incarnations - 23" X 12" and (f) Bricks - 15" X 10".

Some important Sasanas around Kendubilva

1. Prataprudrapura Sasana

This Brahmana sasana is situated in the north western corner and very close to Kenduli. The temple enshrining Akhandalesvara

(Siva) is seen just at the outskirts of the village which is built with sand stones probably during the reign of Somavamsi rule. The *sevayatas* are enjoying landed properties of the deity for the daily worship. The village is named after Gajapati Prataprudra Deva, the famous emperor of Suryavamsa of Utkala, in commemoration of his visit to Kenduli, the birth place of Sri Jayadeva. In the compound of the temple there is a stone image of a *sannyasi* with matted hair and wearing *Kaupina*. It might be the image of one *sadhu* staying there for a very long time according to local people. The image of Lord Krsna holding flute in his hand the Narshimha (*Hiranyavidarana*) measuring about 1.6" and 6", 9"X5" respectively made of stone are seen inside the temple. It is presumed that there was a temple in the locality for the worship of the deity.

2. Bamadevipura Sasana

A village named Banrei sasana in which mostly Brahmin families are staying, is seen towards the north western corner, about 4 kilometres away from Kenduli. The word 'Bamadevi' gradually became 'Bamadei' and 'Banrei'. The presiding deity of the village is Vakdevi. An image of goddess Manasa, made of sand stone with another image of four- handed Visnu with Laksmi on his lap, is worshipped inside an old tile roofed room. The old people of the village are of the opinion that the image of Visnu was collected from the river Prachi and preserved there. The image of Vakdevi might have been transferred from this original seat as the image of goddess Manasa is found worshipped. These images preserved in the nearby places of Kenduli warrants intensive research by the scholars of this field. An eight-handed Durga made of stone, locally called Narayani, is also worshipped in the outskirts of this village.

3. Banamalipura Sasana

It is a trade centre under Balipatna Police Station of Puri district. This is divided in seven *patanas* or parts. The place is situated at 3 km. away in south-east direction of Kenduli. It is surrounded with river Prachi in the east, river Kusabhadra and Manikarnika connecting river Prachi and Kusabhadra in south. The delta in between the aforesaid river is called Antarvedi. A holy bath is observed at this every year on the new-moon day in the month of *Magha* which is called as Triveni bath of Prachi. A sacrificial pillar is found nearby. Legends support that in ancient days continuous religious *yajnas* with sacrifices were being held at this place. A statue of Lord Krsna with flute in hand and a wooden image of Lord Jagannatha are being worshipped in a monastery nearby. The architectural peculiarities ascertain that the Krsna image was carved in 12th century A.D. A Siva temple called Loknatha is also there in the northern side. Another Siva called Belesvara is also found near Antervedi. The construction of this temple proves that a new temple was erected on the foundation of an old temple. An image of four faced Brahma is also worshipped near the sanctum. This type of image of Brahma is not found elsewhere. In the niche of the temple an image of Varaha Visnu is found. A *dolamandapa* is seen in the south east direction of the temple. The Siva *lingam* called Trivenisvara is also being worshipped in a small temple in the west of the Belesvara and according to the legends, Jayadeva was said to be a devotee of this Trivenisvara.

A meeting of Thorias, a business community of Orissa, is held very near to Antervedi. It is mentioned there that one Banchhanidhi Sahu of Panaspata of Puri district has constructed this meeting place in 1340 *Saka* era.

4. Basudevpura

This village is five kilometres away from Kenduli in south-west direction. Mainly *Purohit*-Brahmins are residing in this village. An image of Lord Gopinatha which has been discovered in this village is now preserved in State Museum, Bhubaneswar. A ruined temple is found in the outskirts of the village where the idols of Varaha and Narasimha made of stone are worshipped. Most probably this temple was dedicated to Gopinatha.

5. Mahukhanda

The village Mahuluanda of Kenduli copper plate grant is identified with present Mahukhanda village. This village is also inhabited with *Purohit*-Brahmins. The temple of goddess Bilasuni is at the end of the village where the *Gitagovinda* is being recited in every *navaratri* day of *dasahara* festivals. This is a unique ritual, that is not observed in any place of Sakti worship. Kenduli is just 4 km. away from this village towards north.. The village Bhakarsahi mentioned in Kenduli copper plate grant is also situated nearby. A grand festival is observed on the day of *Kartika Purnima* at the place of goddess Bhakesvari, the presiding deity of the village.

6. Madhava Sasana

The famous Madhavananda temple at Madhava Sasana is just 8 kilometres away from Kenduli towards east under Niali Police Station of Cuttack district. A considerable number of devotees come every day from different parts of Orissa to visit the shrine. The height of the temple is about 80 feet and it has *Jagamohana* and *Natamandira* adjoining to the main temple. The architectural motifs of the temple are worth noticing. The sanctum of the temple

enshrines a four armed image of Lord Madhava with conch, lotus, club and wheel in respective hands. The image of four-handed Durga (7" X 4") is also being worshipped here. It is estimated that this temple was erected during the time of Ganga rule towards the middle of thirteenth century A.D. The idols of all the incarnations of Visnu are found in the outer walls of the main temple out of which conch and chakra (wheel) are seen on the two sides of Buddha incarnation. The temple is protected with stone walls. It is learnt from the priests of the temple that the *Gitagovinda* is being recited in daily rituals before the deity at night.

7. Narayanapura

It is presently called Naranapur. The village is situated on the bank of river Kusabhadra which is 4 kilometres towards south from Kenduli. In the east of this village is located Bhakarsahi, in west Mahukhanda and in south, that is on the opposite bank of river, Kushabhadra, village Dhanahara. A Siva *Linga* named Visvanatha is being worshipped in a temple. A devotee of this village distributes medicines to the diseased persons at the grace of God everyday. The names of Mahukhanda and Bhakarsahi are mentioned in the Kenduli copper plate grant. In Dhanahara village Lord Siva called Somanatha Deva is being worshipped in a temple full of architectural decorations and is expected to have been built during Somavamsi rule.

8. Bhanragarh

Bhanragarh under Balipatna Police Station of Puri district is very close to Kenduli towards south-east corner which is famous for the beauties of *Patali* jungle. The saint poet Sri Jayadeva has beautifully narrated the beauties of *Patali* flowers in his great work where the flower is compared with the arrow of Madana.

In view of the importance, Government of Orissa in Forest Department have banned the cutting of *Patali* trees in the locality in a special order during the year 1967. One can be attracted by the beauties of these trees during the spring season. The temple of Siva, locally called Madhukesvara is also seen on the outskirts of the village in east. According to an Oriya inscription installed in the inner wall of the temple, Gopal Chhotray, the younger brother of the emperor Ananga Bhima Deva of Ganga dynasty had constructed a brick temple earlier which had collapsed. The stone-made temple was reconstructed by one Rai Pitambara Mahapatra of Pakhyakhanda and completed on 15th *Anka* of Gajapati Purusottama Deva, on *Kanya* 11th day of *Asvina Ekadasi Ravivara* which corresponds to 12th September of 1479 A.D. Another temple Budhekesvara made in hard granite stone is also seen on the valley of river Prachi just one kilometre away from the aforesaid temple in a corn field towards north.

9. Kakarudrapura

This village on the bank of river Kusabhadra, 3 kilometres away from Kenduli towards south, is under Balipatna Police Station of Khurda district. A monastery is seen in the village where a wooden deity of Lord Jagannatha is worshipped in a ruined temple, probably constructed during Ganga rule in Kalinga. The *Gitagovinda* is recited before the deities every evening. This monastery has landed properties for the rituals of the deity. According to some of the historians, this was the capital of Brahmin king Vaidyanatha who had constructed the Sobhanesvara temple at Niali during the period of Ganga rule but this is required to be analysed further by the scholars in the field.

10. Balipatna

A thickly populated village Balipatna is on the bank of river Kusabhadra which is only 2 kilometres away from Kenduli towards

south as the crow flies. This is the birth place of Sisu Ananta, one of five *Sakhas* of the 16th century A.D. In a thatched house locally called 'Ananta Matha' the wooden idol of Lord Jagannatha (locally called Patitapavana) is worshipped along with many other Hindu deities. A beautiful stone image of Krsna (14" X 3") is seen among them. The *Gitagovinda* is recited before the deities at the evening *arati*. This village was called Bhilla Patnam in ancient time according to the local tradition.

11. Niali Sasana

This village is situated at a distance of 6 kilometres straight from Kenduli where the famous Sobhanesvara temple, dedicated to Lord Siva, datable to 12th century A.D. is situated on the bank of river Prachi. On the southern side of the main entrance of the temple there is an inscription inscribed by poet Udayanacharya from which it is known that the temple was built by a Brahmin vassal king named Baidyanatha of Bhujangapur. It may not be out of place to state that Udayana was none other than the younger brother of Govardhanacharya, mentioned in the *Gitagovinda*. It is also to be noted that the inscriptions of Meghesvara temple of Bhubaneswar was also composed by same Udayana. There is a small Museum at the close vicinity in which eight Madhava images are preserved by the State Archaeological Department. It has been mentioned in the *Vaisnava Lilamrta* of Madhava Pattanaik of the 16th century A.D. that Sri Chaitanya and his famous *Pancha sakha* were visiting the Makara fair of Niali and afterwards had their visit to Kenduli, the birth place of the great poet Sri Jayadeva. The famous Makara fair is also being celebrated at Niali even now.

12. Chaurasi

The temple of Laksminarayana is located at Chaurasi village within a distance of 9 kilometres in the south-eastern corner of

Kenduli which has been reconstructed by the State Archaeology Department. The sanctum of the temple is found about 7' 7" high above the ground level, in which the beautiful image of Laksminarayana made of black granite measuring 5' X 2'-9" is worshipped. This is one of the masterpieces of Orissa sculptural art and hardly we can find a similar image anywhere in Orissa. The image has embodied the artistic glamour as depicted in the '*Sritakamala kuchamandala.....etc*' of the *Gitagovinda*. This place is also famous for Varahi temple built during the period of 8th century A.D., which is protected now by Archeological Survey of India.

As already told in the context of Ramachandrapur, a village among Dasavatara *Gramas*, Bheta (ancient Tosali road) which stretches from Chudangagarh to Konark is passing through this village. The pilgrims going to Puri and Konark used to pay homage to Laksminarayana in this place. A similar image is now seen worshipped in the compound of Lingaraja temple at Bhubaneswar but the lower two arms of Narayana are broken.

13. Parasara Pitha

It is a place of pilgrimage on the bank of river Prachi where every year on the new moon day of the month of Magha called Triveni *Amavasya*, devotees take a holy bath. The depth of the river Prachi is more in this place. The approach to this *pitha* is from Kenduli and passes through Phiriphira and Baghua forest. A four-handed idol of Lord Madhava with conch, wheel, club and lotus is being worshipped there. It is said that Maharsi Parasara observed penance here. The name of the closest friend of Jayadeva was also Parasara.

The historical significance and heritage of village Kenduvillva on the Prachi can be well imagined from the above descriptions of its surroundings but it requires a visit of two to three days to enjoy the

villages and the rich heritage of the Prachi Valley which had witnessed the golden era of Orissan art, literature, learning sculpture and architecture. No cluster of villages in India would be found packaging the best elements of sculpture in Jainism, Buddhism, Saivism, Sakti cult and Vaisnavism, as the Prachi Valley.

14. Alawarpur

The Alwar sect of Southern India specifically originated from Tamilnadu and neighbouring States are identifying themselves as worshippers of Vishnu & Krsna. The disciples of this sect are traveling from place to place as nomades reciting the melodious hymans and songs of their worshipped deity. These sects have not worshipped to any other deities as like as other sects of Hinduism. Near Kenduvilva two villages named after this sect 'Alawarpur' are identified.

(1) One at the side of old Jagannath Trunk road on the bank of river Kuakhai under Baliana P.S. of Khurda district and the distance of the village from Kenduvilva is about 8 Kms. towards south west. The idol of flute handed Lord Krsna surrounded with Gopis, Gopalas and Cows measuring about 5' X 4' X 1'6" made in hard black granite stone was discovered from the nearby river bed during the early part of the 20th Century A.D. and is now worshipped at Baliana as Nikunja Vihari.

(2) The other village named after the same sect Alwarpur is seen at a distance of 2 Kms. towards north west from Kenduvilva on the bank of river Prachi and on the side of State Trunk Road Madhav under Niali P.S. of Cuttack district. There are temples relating to Vaishnavism, Saivism & Shaktism. No further archaeological survey has so far been done on this village. But it is an argument that why these villages named after Alwar are situated near Kenduvilva? It may be possible that some of the disciples of this sect must have

visited the sacred village Kenduvilva, the birthplace of the saint Poet Sri Jayadeva and stayed on them naming their settlement as Alawarpur.

(3) Alawarnath established by this sect is now worshipped at Brahmagiri which is 8 Kms. far from Puri towards south west.

Archaeological Exavation

Orissa State Museum has conducted archaeological excavations in the area between the Jayadeva Heritage Project and ancient Praharaj Diha. Many fragmentary sculptures, archaeological materials alongwith ancient pottery remains have been found in the four different mounds around the village. These four mounds are 'Praharaj diha', 'Chandamandap', Trimali Matha (Tirumalla Monastery) and 'Padmavati Temple' complex. From preliminary analysis of the findings, it is revealed that the site is rich in antiquity and culture from 1st Century A.D. Exavations have thrown light on history and culture of the historic site from the early periods.

The aim and objective of Kenduli Exavations were to ascertain the present antiquity of Kenduli village which is the birth place of the 12th century A.D. saint poet Sri Jayadev. The purpose was to locate early historical structure at Kenduli which is situated in the center of the Prachi valley. The Kenduli village contained Vaishnavite and Buddhist antequites. There are archalogical or structural images in and around Padmavati temple complex dating to 12th century A.D. From the preliminary study of the surface findings the antequities goes back to first and second century A.D.

Trenches have been laid in the praharaj diha "Chandan Mandap, "Padmavati Temple complex and behind the "Trimali Matha" (Tirumalla Monastery). Excavation was started at Praharaj Diha in the year 2005. During the excavation and exploration carried out during 2005-06 and

2007-08 at the aforesaid sites, cultural deposits have been traced out. The digging was carried out in 10M. X 10M. at Praharaj Diha, 12 trenches in Praharaj Diha, 16 in Chandan Mandap, 6 in Trimalli Matha and 4 in Padmavati Temple complex. During the excavation in all the three mounds lower deposits in the mound could not be exposed due to the water logging problems. Scientific excavation was taken in Praharaj Diha which have yielded pottery remains, brick bats and some structural remains of first century A.D.

In trench A1, digging has been made upto 2 mtrs. At lowest level a kind of red ware of ochre colour variety has been found. This is comparable to the ochre coloured pottery found from excavation of Sishupalgarh. The exposed evidence has indicated the development of three stages of building activities datable from early Christian Century. The available material unearthed in course of excavation has revealed the existence of a potter's hearth and well furnished drainage system made of well burnt earthen pipes. During excavation large size earthen storage jars and terracotta lamps and other early pottery assemblages have been found along with terracotta toys and beads etc. Further digging, it is believed may yield further evidence about the antiquity of the site. Important antiquities like hop scotch, terracotta beads, broken terracotta figures, different varieties of potteries such as black ware, red ware, buff ware and grey ware have been found from this place along with iron and slag material. The structural remains points to the existence of a rich residential sector at this place which is in front of the Laxmi Nrusimaha Temple.

The excavation at the Trimalli monastery site has yielded startling information in one trench, a terracotta foundation of a big structure probably that of a temple has been found. Adjacent to this, a long plate of stone has been discovered along with pottery assemblage datable to 7-8th century A.D. Broken terracotta figures,

hopscotch, gamesman, lamp, bowl and terracotta dishes have been found. It is believed that a detailed chronological picture of Kenduli area will be revealed after the completion of the excavation. Hence, it can be emphatically stated that Kenduli was an ancient small township. Kenduli Copper Plate Grant bears evidence to the blessings, the village had from the Ganga emperors. So far exposed cultural deposits hint at an early date and the pottery was mainly red ware, buff ware, red and black ware, handmade pottery, etc. Pottery was represented by both barnished and plain variety. Important types included handis, bowls, miniature pot, big storage jar, dish, etc. The excavation has yielded grey ware, black ware, red ware comprising both plain and finely slipped specimens. The notable findings of the Padmavati Temple complex is the ancient brick structure and the stone pillar with royal figure. Just below the stone pillar one iron stylus was found.

The finding of iron stylus below the stone pillar in front of the Padmavati Temple signifies that it could be of immense importance. The height of the pillar is 6 ft. from the surface. It contains a royal figure in the middle of the pillar sitting in royal posture. Above the royal figure there is a standing figure which could not be identified due to corrosion. Further excavation of the site may throw some new light on the importance of the temple complex and the exposed brick structure. During the excavation large number of trenches have been laid out in Chandanmandap site. Excavation was carried out in 16 trenches in this mound. The notable findings of Chandanmandap is a burnt brick wall with terracotta pipes of a house. Large size jars are also unearthed from this site which could have been used for storage of grains or water.

During the excavation in all these four mounds lower deposits of the mound could not be exposed due to water logging problem. Other important antiquities obtained from this excavation include

terracotta sling balls, terracotta hopscotch, terracotta games man, stone and terracotta beads, iron nails and iron scrapper, iron stylus, stone hammer, iron axe, etc. Further excavation is expected to throw more light on the history and culture not only of the rich site but also of the Prachi valley.

CULTURE OF THE SOCIETY IN 12TH CENTURY INDIA

The *Gitagovinda* and the *Gandharvakala*

In the 12th canto of his immortal work the *Gitagovinda* the great poet Jayadeva has recommended the study of the *Gitagovinda* to those who are lovers of the *gandharvakala*. The term *gandharvakala* is assigned to the joint and harmonious presentation of dance, song and instrumental music. This *gandharvakala* was an indispensable part of the culture at the time of composition of the *Gitagovinda*. Dance drama had also gained great popularity in the society. The use of the terms *nrutyati jubati jana* and *nrutyapara* in the *Gitagovinda* confirms this. This *gandharvakala* or fine art had also earned the royal patronage. In the temples constructed by the kings the tradition of dance and its presentation by the *devadasis* in the ritual services developed, coming from the South with the Cholas.

The sculptures of the time and exhibited on the images of dancing women engraved upon the wall of the temple. From the Murupan copper inscription of the emperor Chodaganga Deva (in 1083 A.D.) it is learnt that he had made provision for dance and music. Bauipati, the Chief Minister of Raj Raj Deva, father of Chodaganga Deva had built a theatre house in 1075 A.D. in the Bhagabati temple of Dirghsira. In the reign of Raja Raja Deva-II, women skilled in the art of music and dance were offered at the Siva temples of Sobhanesvar and Meghesvar for pleasing the Lord.

The above discussions go to prove that during the time of Jayadeva the fine arts like song and dance had owned great popularity and men and women keenly participated in them. Instrumental music was also an indispensable part of the *gandharvakala*. Particularly playing on the flute excited great admiration of the people. It is learnt from the expressions "*Sancharadadhar sudha madhura dhvani mukharita mohan vamsaim*" and "*Nama sametamkruta sanketam vadayate mrudu venum*" in the *Gitagovinda* that flute notes not only called names, but also indicated the time and place of happy union. The expressions, "*Karatala talatarala balaya balikalita kalasvana banse*" indicate that there was a happy musical rhythmic blending of *karatala* and flute in the society. Instrumental music was also in vogue in the then society.

Costumes

There are excellent descriptions of the apparel used by Sri Radha and Sri Krsna in the *Gitagovinda*. In the 11th canto there is mention of Sri Krsna putting on yellow silken scarf around his waist. As described in the different cantos of the *Gitagovinda*, the sarees of Sri Radha vary from each other. These are mentioned as *vasana bharanani*, *nila nichola*, *charu dukula kanaka*, *nikasaruchi*, *suchi vasana* and *krta vasana*. *Suchi vasana* is considered sacred and is meant for temple worship. Sri Krsna has entreated Sri Radha to plait her weavy hair and to decorate it with flowers all around, resembling the lotus with black bees sitting on it. In the then society young men and women used to adorn their bodies. It is mentioned that the chest of Sri Krsna and the breast of Sri Radha were anointed with sandal paste. The *Gitagovinda* also records that the breasts of women were anointed with sandal paste, *kumkuma* and musk. There is mentioned of *tamala guchha* as ornament for ears, *kajala* for eyes, red polish for nails, *alata* for the feet and *kunkuma* for the lips. These were popularly prevalent in the then society.

Chitrakala

In the different cantos of the *Gitagovinda* specific mention of fine arts like drawing of pictures, artistic pursuits in literature, writing good hand and the art of engraving copper and rock inscriptions has been made.

Arms and ammunitions

The *Gitagovinda* also mentions the arms and ammunitions which were used in those times. Among these, there were bows, arrows, swords, *kunta*, *vajra* and *kambu*.

Valuable things and Cosmetics

Musk, scented flowers, sandal paste and camphor were considered sweet smelling materials, in the first and seventh cantos of the *Gitagovinda*. Mention has been made of *kanaka danda* and *kanakasana* as valuable metals. Description of gems and jewels of different kinds are also found. Besides *chandua* (canopy) *mangala kalasa* (pitchers full of water) *madhu* (honey) *dhvaja* (flag) *sarkara* (molasses) were considered auspicious objects as described in the *Gitagovinda*.

Hospitality

Among the social customs in vogue entertainment of guests considered to be very important. Welcoming the guests by leading them to home bowing low before them, touching their feet with sweet modest and pleasing words marked the stages of entertainment of guests. The guest himself was also supposed to be proceeding at a very slow pace. Though the mode of welcome and entertainment

centres around the happy union of Radha & Krsna, it reveals the convention of the society in regard to entertainment of guests.

Flowers and trees

Among trees and flowers *kendu*, *vilva* trees, cane bushes, lotus, lily gorges of creepers, the beautiful *patali* flowers etc. have been described in the *Gitagovinda*.

Mode of conversations

The mode and style of conversations as reflected in the *Gitagovinda* is note worthy. Smiling utterance of slow, sweet and humble words are recommended. There are different modes of conversations such as *vacha pallavayatu* and *sandarva sudhi giram* etc.

Men and women

In the then society the names of men and women denoted the inner trait of their characters inherent in them. They include Sakhi, Gopabadhu, Braja Sundari, Abhira, Lalita, Visakha, Nari Lalana, Taruni Jana, Tanvi, Nitambini, Jubatisabha, Ramani, Vamini, Kalabati, Dutti, Abala, Nayika, Manini, Chandi, Sadhavi, Bhagini, Chandravati and Kulta. There is also mention of *devadasi* in it. The names of Putana Raksyasi and Janaka Duhita belong to the women folk mentioned in the *Puranas*. The descriptions of Radha and Laksmi confirm the fact that there was worship of the Radha and Laksmi in the then society.

Among male members there appear the names of Janaka, Rama, Bhrgupati, Dasamukha, Khara, Dusana and others mentioned in the *Ramayana*. There are also male characters like Krsna and Nanda.

VISNU AND RADHA WORSHIP

In the absence of authentic historical records, it is difficult to trace out the exact period of origin of Visnu worship and the spread of Vaisnavism in Orissa. Some earliest archaeological evidences in support of worship of Visnu in the 4th century AD, during the rule of the Mathara dynasty in Kalinga, has come to light. The image of Visnu used to be worshipped as a two or four-armed deity. From a copper plate found in the village Sarsandha in the Gajapati district, it is learnt that Maharaja Visakha Verma (314-330 A.D.) of the Mathara dynasty had declared himself as *Parama Daivata* and *Parama Bhattaraka Padabhakta* (*Epigraphia Indica*, Vol. XXI pp. 23-25).

It has been mentioned in the copper plate of Ananta Sakti Verman (392-426 A.D) of this dynasty that he was *Bhagavatah-Kamalanilay-akkranta-Vakshaso-Narayana-Svaminah-pada-bhaktah* (*Epigraphia Indica*, Vol. XXVIII, pp. 175 ff). The plate reveals that he was an ardent devotee of Laksmi Narayana.

In the second copper plate of Maharaja Chanda Verman (426-441 A.D.) a mention has been made of the gift of the village Kohatra to the Brahman Brahmachari Devasarma on the 5th day of the lunar fortnight of the month of *Chaitra* (March-April) during the 6th year of his reign. In this plate he calls himself *Parama Bhagavata*.

Maharaja Prabhanjana Verman II (521-536 A.D.) has in his Nigondi copper plate inscription, termed himself as *Bhagavata Swami Narayana Padabhakta* (*Epigraphia Indica*, Vol. XXVIII, pp. 175 ff).

From an inscription of 3rd century A.D. found in Nagarjuna konda, it is learnt that Narayana was regarded as *Parama Daivata*. The term *Daivata* is applicable to the Sun. In the 1st and the 155-6th *sloka* of the *Rg Veda*, Narayana and Savita (Sun) are taken to be identical.

In the kingdom ruled by the kings of Mathara dynasty there was the Mahendrachala (Mahendra) hills. A district Mahendra Bhoga was created in the kingdom named after it. The wooden image worshipped by the *Savaras* on the Mahendra hills was also worshipped by the kings of Mathara dynasty as the State deity. In course of time, this image of the tribal people was worshipped as Narayana or Purusottama. (*The Cult of Jagannath*, pp. 4-5 ff)

The territory lying between Kalinga and Tosali those days was known as Kangod and it constituted one independent kingdom. The major portion of Khallikote and Jagannath Prasad in the district of Ganjam and a considerable portion of the present Khurda subdivision of Khurda district were included in this kingdom known as Kangod. According to the Kanas copper plate of king Sri Loka Vighraha of Vighraha dynasty of Kangod, he had issued royal orders from Tatichha Pattanam, a village in the district of Satid in Tosali to Visayapati (Collector) and other officers of the State to the effect that the village *Urddhvasrnga* located in the same district was dedicated for the worship of Jaya Varaha gifted at the feet of *Parama Daivatadhi Daivata Parama Bhattaraka* (*OHRJ* Vol. IV p.6 & p. 233). There are two *sambats* mentioned in this copper inscription. The first one, if calculated according to Gupta Era may date back to

520 A.D. and the second calculated according to *Mana* to 240 A.D. But this contradiction has to be sorted out by further research. Jaya Varaha mentioned in the copper inscription obviously refers to the Varaha Avatar of the ten incarnations of Visnu.

After the defeat of Sasanka by Harsavardhan, Maharaja Madhavraja (590-604 A.D.) conquered the kingdom of Loka Vighraha of Kongod and established himself as an independent king assuming the title *Sakala Kalingadhipati*. According to a copper plate inscription found in the Khurda region he introduced himself as *Sailodbhavanvavayanata sakala kalavapta kaumudeva jagatapramadah pravrutta chakrascha kadharaiva Bhagavan Madhavah Sri Madhavarajah*. From another inscription it is seen that Madhavaraja bore another name *Sri Sainyabhitasya* (O.H.R.J. Vol II Nos. 3 & 4, pp-20-24 ff).

During the reign of Madhavaraja the images of Visnu were worshipped in Kalinga under the name Madhava. In the densely populated region of the kingdom of Kangod and the adjacent ancient valley of the river Prachi, a large number of shrines of worship of Madhava Visnu were established. It may be mentioned that the present Prachi valley comprising some parts of Sadar sub-division of Puri and Bhubaneswar of undivided Puri district and Jagatsinghpur sub-divisions of the undivided Cuttack district must have belonged to the kingdom of the then powerful Nala dynasty named after Nalaraja who perhaps ruled from a place Puskari near Nabarangpur of Orissa. Their predecessors had been ruling over Vidarbha territory. A rock inscription of 13 lines of Skandha Verman, son of Bhabadutta Verman of this dynasty is found at a little distance of the dilapidated Siva temple in the village Potagarh in the Umarkot taluk of the district of Nabarangpur. In this inscription salutations have been offered to Hari at the outset.

- 1) *Harina-jitam-Jayati-Jesyato-(tya) sha gunastutiranna-[hi-sa][1]-nanu-bhagva (niva)*
- 2) *Jaya-jetavyam-chadhijeta (cha).*

(*Epi. Indica*, Vol. XXI, pp. 153).

Scholars are of opinion that this rock inscription belongs to the 5th century A.D. Skandha Verman had installed a stone slab with the foot prints of Lord Visnu engraved on it in a temple and worshipped it.

The Sarabhapuriya royal dynasty ruled over South Kosala. Mahasudeva Raj (6th century A.D.) bore the title of *Parama Bhagavata* as recorded in his Koutavalla copper plate. In his copper plate the image of Gajalaksmi (Goddess Laksmi with elephants) was engraved. The figure of Gajalaksmi was set on a full-blown lotus with two elephants on both sides sprinkling water.

After the reign of Sarabhapuriya royal dynasty, Mahasiva Tivara Deva became the king of the whole of Kosala. In his copper plate he declared himself as *Parama Vaisnava* (*Odisara Itihas*, p. 484). In the coins of the State the figure of Garuda, the conveyor of Visnu was engraved.

Tivara Deva ruled in the latter part of the 7th century A.D. His son Mahananna Raj was a devotee of Visnu and had conquered the kingdom of Utkal in the 9th year of his reign. In the copper plates he has described the Brahmins as Bhagavata.

After Mahananna Raj, Mahasiva Gupta Balarjuna became the king of Sakala Kosala. There are 42 verses of Mahasiva Gupta engraved in a long rock inscription of Sirpur (*EP Ind.* Vol. XI, pp. 184-202 ff). As it contains at the outset the expressions "*Om Namah Purusottamayah*", it may be considered the first inscription of its kind in the 8th century A.D. The name of Jagannath as Sri Purusottama

has been recorded for the first time. After this there are salutations to the Nrsingh incarnation, to Lord Krsna, the destroyer of Kamsa and to Lord Balarama. It is clear from this that Mahasiva Tivara Deva and his fore fathers of Pandu dynasty worshipped Sri Jagannatha, Laksmi, Nrsingha, Krsna, Balarama as their ancestral Gods. So the figure of Laksmi was engraved as the royal emblem.

As king of Sarabha dynasty who ruled before the Pandu dynasty termed themselves as Parama Bhagavata, it is clear that Visnu worship was widely in vogue in South Kosala much before the 7th century A.D. It is learnt from another rock inscription at Sirpur that Mahasiva Gupta Balarjuna, son of Sri Harsa Gupta (Swabhaba Tunga) and queen Vasata (daughter of Surya Verma) had engaged the florists of *Nabahatta* at Sripura to make beautiful garlands everyday to be offered to Lord Visnu. In the Sambal region of Kosala, Indrabhuti (714 A.D.) in his work *Jnansiddhi* has offered his salutations to Lord Jagannatha. In the lyrics or religious scriptures the mention of Lord Jagannatha is first of its kind. The name of Lord Jagannatha did not find place in any scripture before this.

*"Pranipatya Jagannatham sarvajina vararchitam,
Sarva Buddhamayam siddi vyapinam gaganopamam"*

(*Jnansiddhi*, 1/1)

Indrabhuti is also known as the expounder of Vajrayana, a school of Tantrayana Buddhism. His sister Laksmikara and his adopted son Padma Sambhava went as far as Tibet on their assignment to preach this religion. Padma Sambhava is even now regarded as the founder of Tibetan Lamahood. The Sahajayana cult of Buddhism developed from the Mahayana cult. The bliss of inter-communion with God is transformed to *Maharasa*. In this *Maharasa* the soul merges in Brahma.

Indrabhuti has offered his oblations to Lord Jagannath as the deity worshipped by the *Mahajinas*. Among the ten incarnations, the incarnation of Buddha is taken to be Lord Jagannath Himself. On the left walls of the *Bhogamandapa* behind the Garuda pillar inside the Puri Jagannath temple and upon the upper part of the Lion's gate (*Singhadvara*) in the engravings of the ten incarnations the image of Lord Jagannath is substituted later in place of Buddha which is highly meaningful though objectionable. It is objectionable because Lord Jgannath who is Vishnu Himself cannot be an incarnation or Avatar. The Oriya literature also sings in abundance of the glory of Buddha, as an incarnation of Lord Jagannath. Instances of this can be found in the figures pictured on the old palm-leaf scriptures of Orissa. It is widely believed that the sacred stuff placed in the naval part of Lord Jagannath, which gets transferred to the new deity, is regarded as *Brahma*, is the tooth of Buddha. But some others even believe it to be the unburnt navel portion of Srikrnsa.

Hiuen Tsang has in his account described the Buddhist Burma region as Sriksetra. Puri, the abode of Lord Jagannatha, is also termed as Sriksetra. Consequent upon the spread of Sahajiya Buddhism, people of the lower castes of the society were attracted to it. This led to a mixture of Brahmanism and Buddhism. Almost at every home Buddhist pillars set up earlier got converted to bases of *Tulsi* plants and worshiped daily. These were converted to *tulasi basements* and they got widely spread to all parts of India. In this way Buddhist consciousness merged into the vast arena of Hinduism and gave rise to the development of a new religious order.

It is ascertained from Daspalla copper plate that Sri Satrubhanja Deva Tribhuban Vilas, the king of Visnubalka was a great devotee of Vaisnavism. In the copper plate there is mention of the name of a village Santosa Madhava. This copper plate belonged to Bhauma era 198 or 812 A.D.

During the reign of Bhaumakara dynasty, Tribhubana Mahadevi, the chief queen of Santikar I (846 A.D.) termed herself, in a copper plate inscription, (*Ep. Ind.* Vol. XXIX, pp. 210-220 ff.) as *Paramavaisnavi Parama Bhattarika-Maharajadhiraja Paramesvari*. Subhakar Dev II (836 A.D) bore the name of *Singhadhvaja* or *Singhaketu* and was a great patron of Buddhism. But from his Hindol copper plate it is confirmed that he also sang the glory of Laksmi-Narayana and Chandrasekhar (*Odisha Itihas* p. 450). His other name was Ramdev.

Madhavi Devi, the chief queen of Subhakara Deva, had built the Madhavesvar temple on the top of Udayagiri hill. The verse "*Khyatoayambhuvi Madhavesvara iti Srīman Bhavasyalayam*" (*Odisha Itihas* p. 447 / Neulapur copper plate, *Ep. Ind.* Vol. XV, pp 1-8 ff.). has been inscribed on the wall of the Hamsesvar temple. As her husband Subhakara Deva posed himself as a great worshipper of *Parama Saugata* (*E.I.*, Vol XV, pp 1-8), it can be assumed that he was a patron of Buddhism. But Maharani Madhavi Devi having already built the temple of Madhavesvar also established many shrines of Visnu worship which shows her religious tolerance and patronisation of Brahmanism. This resulted in a strange co-ordination of Brahmanism and Buddhism. Side by side with the worship of Buddhist gods and goddesses, the worship of Madhava spread far and wide in Orissa.

In the east of the Mahendra hill, adjacent to the southern part of the kingdom of Kangod, there was an independent kingdom named Svetaka. After the kings of Sailodbhava dynasty, the kings of Ganga dynasty of the city of Kalinga conquered the southern territory upto the river Rsikulya. In course of time the Svetakas mingled with the Bhauma kingdom and established themselves as feudatory chiefs of Bhauma kings. According to Sankhamedi copper plate, Maharaja Indraverma of this dynasty had gifted a village for worship of Loka

Madhava Visnu and Svayambhukesvara Visnu and Siva and had appointed some Brahmins to take care of the rites of worship. Among them were Somapa and Savaripa, the great saints.

It is learnt from a copper plate of queen Tribhubana Mahadevi (895 A.D.) found from Boudh that after the death of her husband Lalitabhara, she took over the charge of the administration of the kingdom Toshali. The Chedi king Laksman Raj conquered the kingdoms of Kosala and Udra and carried away from the latter the valuable Kaliya image beset with gold and jewels as ascertained from Bilhari rock-inscription.

"Jitva Kosalanathamodranrupateraptastu yah kaliye,
Ratna svarnamayah sa yena vihita somesvarabhyarcchanam"

(*Ep. Ind.*, Vol I, p. 256 ff.)

From this it is learnt that Laksman Raja (*Odishara Itihas*- P.459) had stolen away the image without encountering Udra Raj in a battle. This incident took place during the reign of Kosala king Janmejaya Mahabhava Gupta Svabhava Tunga and queen Mahadevi Tribhubana. To take revenge, Janmejaya waged a war against the Chedi king and burnt his territory to ashes. This has also been mentioned in the copper plate of Yajati, son of Janmejaya found in Bolangir Patna. (*Odisar Itihas*, p. 459). Probably the Chedi king Laksaman Raj was living in the 10th century A.D.

But what is this Kaliya image spoken of above? It may probably be either the Kaliya-Dalana (killing of the serpent Kali) posture of Lord Srikr̥ṣṇa or the image of Lord Jagannatha (black in colour) adorned with gold and jewels.

Maharaja Yajati II of Soma dynasty became the king of Kosala, Kangod and Utkala and built the temple of Lord Lingaraj known then

as Kirtibaseswara at Bhubaneswar. Though he had made the preliminary arrangements for construction of the temple of Sri Jagannatha, he could not implement it. It has been mentioned in the *Madala Panji* (chronicle of important events of Jagannatha temple) that 146 years before Yajati, Lord Jagannatha was buried underground at Sonapur on Mahanadi (Suvarnapur) in fear of the invasion of Raktabahu. Yajati Kesari had unearthed the divine images and had reinstalled them at Puri. He was given the title of Dwitiya Indradyumna i.e. Indradyumna II. Afterwards, the Ganga emperor Chodaganga Deva had built the present lofty and majestic Puri temple. It is generally believed that one Lalatendu Kesari had built the Lingaraj temple of Bhubaneswar. But history does not record any such name. It could be Udyot Kesari or Yajati II and in all probability they could be one and the same king. Though the kings of Soma dynasty were Saivas themselves, they made equally sincere wholehearted effort for establishing Visnu worship.

The images of Nila Madhava and Sidhesvara Siva Linga at Gandhradi near Boudh situated at the south-valley of the river Mahanadi were probably constructed in 8th or 9th century A.D. The simultaneous worship of Lord Hari (Visnu) and Hara (Siva) in the same part of the country bears ample proof that in the Kosala region these two worships had long been in vogue concurrently. Similarly the image of Laksmi Nrsingha inside the Lingaraj temple walls at Bhubaneswar symbolises joint worship of Vaisnavism and Saivism at this holy place of pilgrimage. On the western border of the Boudh town, the temple of Ramesvar a Visnu temple is built. Close to this there are two small temples which may date back to 9th century A.D.

Near Talcher in the district of Angul, the biggest image of Lord Visnu in India is found in a sleeping posture. From tip to toe it is 41 ft & 5 inches in length. Historians are of opinion that the construction

of this image may date back to 8th century A.D. In the Svarna Jalesvar temple at Bhubaneswar built in the 7th or 8th century A.D., the beautiful figures of Saptasala Chhedan of Sri Rama and crushing of the Kaliya serpent by Srikrnsa are found. The Kaliya Dalana image of Srikrnsa has been preserved in the State Museum at Bhubaneswar.

To the south of the Lingaraj temple built during the reign of the Soma dynasty there are engravings of figures of Nanda, Yasoda and baby Krsna, engraved in a small temple at the north-east corner of the Brahmesvar temple at Bhubaneswar. In this picture Nanda has beard and Yasoda is seen churning curd and baby Krsna found to be curiously watching it. During the reign of the same Soma dynasty an attractive image of Lord Visnu has been installed at Jalauka near Chhatia in the district of Cuttack. Thus Viasnavism was in vogue in present Orissa for more than eight centuries before the advent of the Ganga dynasty and Jayadeva.

Ananta Verman Chodaganga Deva (1078-1174 A.D.) at first worshipped Gokarnesvar installed on Mahendrachala (Mahendra Mountain). In this connection, it has been discussed before that on the Mahendra Mountain the indigenous *Savaras* had been worshipping the wooden image which was considered to be their State deity by the kings of Mathara dynasty. It is learnt from the Korne copper plate that through the influence of his ancestral preceptor Ramanuj, Chodaganga Deva was attracted towards Visnu worship. His copper plate say that at the beginning of his reign he had built the temple of Laksmi Narayan on the seashore.

Dasgobra plate of Rajraja-III-Saka-1120

47-*"Lakshmi-Janama-griham-*

payonidhir-asau-sambhavitasya-sthitir-nno-dhamni-svasu
(*s'vas'u*)

—rusya-pujyat-iti-kshir-a vdhi (bdhi)-vasa(d)-dhruvam (vam I),

48. ttamah-Pramuditas-tad-dham-Labhad-Ram-apy-etad-bhrtri-griham Varam pitri- grihat-prapya pramod-anavita.

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There was an old temple of Lord Jagannatha at Jagannath Puri, built by Yayati Keshari which was in a dilapidated condition and Chodaganga Deva renovated this old temple and rebuilt it totally. This is supported by the description in Vaisnava Lilamrita composed by Madhav Patnaik in the first part of the 16th century A.D. during the reign of emperor Gajapati Pratap Rudra Deva.

The same temple which had been built for installation of Laksmi Narayan is now the temple of Lord Jagannath. Lord Jaganath is till today known as Purusottama and many elderly persons in and around Puri refer to it as Pursatam (Rural Pronunciation of Purusottama). Since the reign of Chodaganga Deva, Visnu worship got widely spread in Orissa as he got the worship instituted with all the arrangements physical and financial. That became the model for other princes of Orissa to construct Jagannatha temples and provide land for their puja. Purusottam Puri, the abode of Lord Jagannath became the centre of Visnu worship and Vaisnavism. After the preaching of Advait philosophy by Sankaracharya, there appeared on the scene Madhvacharya, Visnusvami, Ramanujam and Nimbarka, the preachers of Dualism. For propagation of their own teaching they had established several shrines at Puri. From the ten slokas composed by Nimbarka, it is learnt that he was a staunch supporter of the worship of Radha-Krsna. The fifth of these ten slokas reads as follows :

"Angetu vame vrsabhanujema mudabirajamana manurupasubhagam sakhisahasreih parisebitam sada smarema devim sakalestakamadam".

(Sri Jayadeva O Sri Gitagovinda, p. 147)

It means that Radha the daughter of Vrsabhanu who resembles Laksmi and is ever blissful sits on the left of Srikrna surrounded by thousands of mates devoted to her service. She, who is the bestower of peace and grants all desires, is ever memorable and worthy of devotion and worship. The followers of Nimbarka are of opinion that Srikrna is the beloved of the Gopis and Radha resembling Laksmi is conjoined with him as his pleasing counterpart. But the conjoined image of Radha and Krsna as conceived by Nimbarka had not yet been discovered. Nimbarka has prepared a commentary on the principles of Vedanta named *Vedanta Parijata Saurabha*.

After this in the middle of the 12th century A.D. the *Gitagovinda* of Sri Jayadeva considerably influenced the common people in Orissa. The sweet and melodious verses of the *Gitagovinda* based on the blissful divine union of Radha and Madhava resounded all around and even penetrated to the distant interiors of Orissa and India. The influence of Vaisnavism on the then society in Orissa and the inspiration derived from dualism might have prompted Jayadeva to compose the love episode of Radha and Krsna. Though there was an impact of teachings of Buddha and Nimbarka in the mind of Jayadeva, his *Gitagovinda* was unique in its own way and invoked devotional and enchanting feelings in the hearts of the common mass of Orissa. In latter times literature, music, art and architecture in Orissa and India were greatly influenced by the *Gitagovinda* .

The four-armed image of Madhava-Visnu holding the conch, wheel, mace and lotus, with Krsna consciousness installed into it, was subsequently found to be holding the conch and the wheel in upper two hands and the flute by the lower two hands. This image in the pose of standing in triflection is adorned with the engraving of ten incarnations all around. Among such type of images in Orissa

one found in Dharmasala of Cuttack (now in Jajpur) district, has been preserved in the Orissa State Museum, Bhubaneswar. Of the other images, one is preserved in the Jagannatha Ballabha *matha* and another in the Gouranga *matha* at Puri.

The intense devotional ardour contained in the *Gitagovinda* of Jayadeva brought in course of time, the transformation of the image of Madhava to that of two armed Krsna with flute. Gradually, this image assumed the form of Krsna-Gopinatha with two arms holding the flute and was worshipped all over Orissa. The mode of sculpture of the image of Krsna-Gopinatha all over Orissa resembles that of Ksirachora Gopinatha of Remuna in the district of Balasore.

Close to the village Kenduli, the birthplace of Jayadeva, in the villages of Baliana, Sarkana, Hirapur, Naharakanta and Barimund in the undivided Puri district, Nagari, Adaspur and Varahapur in this sadar sub-division of Cuttack district such types of images are installed and worshipped. In the Brahmin *sasanas* near Puri the images of Gopinatha are worshipped but the image of Krsna with two hands is without his counterpart Radha. The date of these images may be in the latter part of 12th or the middle of the 13th century A.D. In the Alarpur copper plate of the emperor Narasingha Deva IV, there is mention of installation of three images of Gopinatha at (1) Alarpur, (2) Sarkana and (3) Hirapur (Allarpur plate of Narasingh Dev II *E.I.*, Vol XXI, No. 3, pp. 17-24)

Maharani Chandrika Devi, the daughter of Anangabhima Deva II (1211 -1238 A.D.) of the 13th century A.D., was a devotee of Lord Visnu. On the eastern bank of Bindusagar Tank of Bhubaneswar, she built the temple for worship of Ananta Vasudeva and Subhadra and mentioned this in a long rock inscription set in the temple which records as follows :

Bhubaneswar Ananta Basudev temple inscription of Chandrika Devi (*E.P. Indica*- Vol. XIII- P. 152)

Line-5 - *Krishnena trishnavati*

Line-10 - *Tat-tirtha-mandanshya-asya
tire nana-vani-ghane
Sri-krishna-Sri-Vala-Avas-
Vasite nandanayite*

Line-17 - *Mukuta-adyair-alankarah
Saktya bhaktya mud-anavita
Vala-Krishnau Subhadra an-
-cha sreayase-sav avusah yat*

(Inspired with energy, devotion and joy she (Chandrika Devi) decorated with diadems and other ornaments Baladeva, Krishna and Subhadra with a view to (her find) bliss)

The rock inscription referred to above has been removed elsewhere. In its place, some one has set up a fake rock inscription of Bhavanatha, the king of Burdwan.

Images resembling those of Krsna, Balarama and Subhadra in the Ananta Vasudeva temple are found in *Kaliyuga* Bagalpur and Shisilo (Sri-Shailo) near the village Kenduli. This has also been discussed in Jayadevkrut *Gitagovinda*.

Due to popularity the *Srimad Bhagavat* had earned among the people in Orissa, Sridhara Svami has prepared a commentary on it. Sridhar Svami belonged to the village Maraigarh at a distance of 4 kilometres from the temple of Ksirachora Gopinatha at Remuna in Balasore district. This village Maraigarh was a *sasana* of Brahmins belonging to the 'Paipalada' cult of the *Atharva Veda*. In the *Atharva*

Veda there are many verses of the *Tapini Upanisad* containing descriptions of Krsna, Radha, Vrndavan etc.

It was in Orissa that the *Tapini* literature originated and influenced the growth of Vaisnava Bhagavata in Orissa. As a result, Visnu was worshipped as Krsna or Gopinatha. After the propagation of image worship in Orissa, the *Gitagovinda* of Jayadeva was composed and got wide circulation in Vaisnava literature. The worship of Radha was not in vogue from 13th to early 15th century in Orissa or Bengal. It has been mentioned in the *Chaitanya Charitamrta* by Krsnadas Kaviraj in the 17th century A.D. that Sri Chaitanya used to listen to the *slokas* of the *Gitagovinda* and songs of Chandidas and Vidyapati recited to him by Raya Ramananda.

Vidyapati Chandidas Sri Gitagovinda
Bhabanurupa sloka padhen Ray Ramananda (Anyā Lila)
Vidyapati Jayadeva Chandidaser giti
Asvadena Ramananda Svarupa sahita (Adi Lila)
Chandidas Vidyapati Rayer Natak giti
Karnamruta, Sri Gitagovinda swarupa Ramanandasane
Mahaprabhuratridine gayasyane paramananda anyalila

Sri Chaitanya stayed at Rajamahendri on the bank of the river Godavari with Raya Ramananda, for ten days. Ray Ramananda explained to him in details, the philosophy of Vaisnavism and the cult of Radha-Krsna and Gopinatha. He explained to him the texts of the *Srimad Bhagavat*, *Brahma Samhita*, *Srikrnsa Karnamrta* and *Gitagovinda*. That Radha tatva or marga is the best way of worshipping Krsna Sri Chaitanya learnt it from Raya Ramananda according to the *Vaisnava Lilamrta* of Madhava Pattnayak. It, therefore, goes without saying that nobody before Chaitanya in Bengal had heard of the *Gitagovinda*. Had the *Gitagovinda* spread before in Vanga, a saint like Sri Chaitanya would have surely heard of it earlier.

According to the *Chaitanya Charitamrta* Madhavendra Puri had at first installed the image of Gopal-Krsna on Govardhana Giri. On his way from Vrndavana to Puri he had spent a night in the temple of Gopinatha at Remuna. Legends say that Gopinatha himself had stolen the cream to feed his devotee Madhavendra whom He knew would be late to arrive at Remuna and hence the image of Gopinatha was popularly known as Ksirachora (Stealer of milk cream) Gopinatha.

After Madhavendra Puri, Sri Chaitanya visited Vrndavana. While returning from Vrndavana, Sri Chaitanya had left instructions with Rupa *Gosvami* and Sanatan *Gosvami* for restoring Vrndavan to its former glory. It has been mentioned in the middle part of *Chaitanya Charitamrta* that these two saints made sincere efforts, for reviving Vrndavana. The deities of Madana Gopala and Govinda in Vrndavan were installed by Sanatana and Rupa *Gosvami*. But the image of Radha had not been installed at that time. Madhavendra Puri had installed there the baby Krsna on *Giri Govardhana*. It was Bal Gopal.

Sanatana and Rupa *Gosvami* had met at Vrndavan Jiva *Gosvami*, Raghunatha Bhatta, Gopal Bhatta and Raghunatha Das. These six saints are known as *Sada Gosvamis*. They made strenuous efforts to turn Vrndavan to a holy shrine and finished the composition of *Chaitanya Charitamrta* in 1615 A.D. In this scripture there is no mention of worship of Radha with the images of Madan Gopal and Govinda. So it is certain that worship of Radha had not been introduced by the six *Gosvamis* at Vrndavan. In the *Chaitanya Chandrodaya Nataka* written in 1579 A.D., there is mention of the conjoined images of Radha and Krsna. In the 7th chapter of this play, Sri Chaitanya has enquired from Ramananda regarding the deity worthy to be worshipped. In reply Ramananda said that it was proper to worship the conjoined image of Radha and Krsna.

*Bhagawan (Sri Chaitanya) : Kimupasyamatra?
Ramananda-Mahasi Srikrnsna Radhamedhe*

In the *Brahma Vaivarta Purana* there is mention of the marriage of Radha and Krsna. As described in the *Purana* the marriage of Radha and Krsna had been performed before her marriage to Yasoda's brother Ayana. It is peculiar that Yasoda's brother Ayana in the literature of Bengal and other places in India is known as Chandrasena in Oriya.

*"Maharaj, sa khalu sahaja vaisnava bhavati
Purvamayamasmakamupahasapatra masita
samprati bhagavadanugrahe jate tanmahimajnata no jata".*

(Maharaja, he is follower of this Sahaja cult of Vaisnavism. Previously he was a person of ridicule by us. Now being favoured by Bhagavan we are apprised of his power.) (Souvenir on Jayadev-1968)

On his way to Puri, Sri Chaitanya witnessed the images of Gopinatha with flute in hand at Remuna, Cuttack, Baliana, Hirapur, Sarkana, Danda Mukundapur being worshipped. All these discussions go to prove the fact that the worship of the image of Gopinatha was widely in vogue by the time of Sri Chaitanya in Orissa. As mentioned earlier, the Allarpur copper plate inscription of Narasingha Deva II of Ganga dynasty (1238-1264 A.D.) throws light on this.

After composition of the *Chaitanya Charitamrt*, Narahari Chakravorty in his *Bhakti Ratnakara* has recorded the achievements of Vaisnavas of Goudiya Branch. This work belongs to the 18th century A.D. and it records that the image of Radha was taken from Utkal and was installed beside Madan Gopal and Govinda at Vrndavan. In the 6th chapter of *Bhakti Ratnakara* the following verses are found :

*"Sri Govinda ye samaye prakata hoila,
Se samaya srimati Radhika nahin chhila
Chhilen Sri Madanamohan prabhu echhe
Sanmksepe kahiye sri jugal haila jaichhe*

(Souvenir on Jayadev-1968)

The above verses prove that the image of Radha had not been worshipped earlier beside Madanamohan and Govinda.

According to *Bhakti Ratnakar* a Brahmin of south India named Vrsabhanu was living at Radhanagar in Utkal. He had installed the image of Radha as his daughter. After the death of the Brahmin, the Gajapati emperor, on receipt of the news, came to Radhanagar and witnessed the image of Radha, who appeared before the Gajapati emperor of Utkal in a dream and instructed him to place her in the *chakrabedha* of *Srimandira* compound. After her installation in the *Srimandira* compound, when the time of her retreat to Vrndavan came, she again appeared in a dream before Gajapati emperor Purusottam Deva and directed him to send her image to Vrndavan. So the image of Radha was removed to Vrndavan where it was installed on the left side of Govinda. These stories have been recorded in the *Sadhana Dipika*. Again it has been mentioned in the 13th chapter of the *Bhakti Ratnakara* that Jahnavi Devi, the wife of Nityananda had installed the image of Radha beside Gopinatha at Vrndavan. There is a place named Radhanagar close to Kisnanagar (Krsnanagar) in the district of Cuttack. Similarly, there is another place named Radhanagar at Remuna near the temple of Ksirachora Gopinatha. These two villages are kin to Radhanagar mentioned in the *Bhakti Ratnakar* and might have been the centre for origin of Radha worship. But there is absolutely no truth in these stories.

Purusottama Jena of *Bhakti Ratnakar* was the Gajapati emperor Purusottam Deva (1607-1623 A.D.) of Bhoi dynasty of Khurda. Rasikananda is considered to be the expounder of joint worship of Radha and Krsna. But he appears to be ignorant of the image of Radha of Radhanagar, its installation in *Srimandira* compound and its transport to Vrndavan. But surely enough the joint worship of Radha and Krsna had its origin from Orissa. In the 17th century A.D. it was carried to Vrndavan and from there it spread all over India.

The greatest mission of Sri Chaitanya was the revival of Hindu culture and restoration of Vrndavan *Dham*. The strenuous efforts which the six *Gosvamis* had made for the revival of Vrndavan has been stated before. With a view to preaching Vaisnava literature and the Gospels of Vaisnavism at Gauda and Utkal, these six *Gosvamis* had deputed Narottam Thakur, Srinivas Acharya and Syamananda to the eastern India. While carrying the palm leaf scriptures in a bullock cart, these were robbed away on their way near Bankuda and were rescued by Vira Hamir, the then king of Visnupur. This incident took place during 1600-1605 A.D. up to which Jiva Gosvami was alive.

Syamananda was commissioned for preaching Vaisnavism in Orissa. He enlisted Rasikananda Deva *Gosvami* as his disciple which represented the Syamananda school of the cult of Vaisnavism. One Baladeva Vidyabhusana of Orissa belonged to this school. During the plundering raids of the Moghul emperor Aurangzeb on Hindu images and monuments, the images of Vrndavan were transported for safety at Galta in the kingdom of Ambar in Rajputana and preserved there. Sawai Jayasingh, the king of Ambar (1699-1743 A.D.) had built the city of Jayapur in 1728 A.D. and removed his capital there. Jayasingh belonged to the Syamananda cult and was an avid worshipper of Radha-Krsna. But the Vaisnavas of south India who were believers in the *Vedanta* Philosophy were opposed to worship of Radha beside the

image of Krsna. Jayasingha and the supporters of Radha-worship failed to prevail upon the Vaisnavas of south India for worship of Radha. As a result, Raja Jayasingha recorded his discourses on Radha-worship and invited the learned saints of Vrndavan for a discussion on the matter. At that time Visvanath Chakravarti was the head of the Gaudiya cult of Vaisnavism. But due to advanced old age he could not come to Jayapur and deputed Pundit Baladeva Vidyabhusan of Orissa, another exponent of Gaudiya Vaisnavism.

Baladeva Vidyabhusan was born near Remuna in the district of Balasore of Orissa. He had acquired vast learning on Vaisnava literature and on Radha worship. He joined the religious conference of the Pundits at Jayapur and listened carefully to the arguments put forth by the scholars of the south against the worship of Radha. He had composed the *Govindabhāṣya* (*Bhagavat Gita* and *Dasopanishad*) which he presented at the conference of the scholars putting forth sound and logical arguments in support of joint worship of Radha and Krsna. This convinced the scholars of the south and they had to accept both Radha and Krsna as the obverse and converse of one and the same reality. Since then the joint worship of Radha and Krsna spread like wild fire in the whole of India.

To sum up, Nimbarka, is the first propagator of Radha-Krsna worship in India and no definite date or place of birth of Nimbarka is available. He came to Orissa, stayed in Puri and established an Asram there which still exists.

Late J.N. Banerjee in his work *Panchopasana* recorded that Nimbarka or Nimbadiya was the founder of the Sanaka *Sampradaya*. In a place Nimba or Nimbapur in south India, Nimbarka was born in a Brahmin family. The religious life of Nimbarka was spent at Vrndavan and at Puri. He preached Vaisnavism based on the

conception of the theory of Radha and Krsna. He prepared a short commentary on the *Vedanta Sutra* called the *Vedanta Parijata Saurabha* and his teachings were embodied in ten verses known as *Dasaslokis*. The main deities of worship of the disciples of Nimbarka and Sanaka *Sampradaya* were Gopijana-Vallabha-Gopalkrsna and His beloved counterpart Srimati Radhika. From these discussions it is learnt that the worship of Radha-Krsna dates back to the 12th century A.D. But, no image representing the then worship of Radha-Krsna has been discovered so far.

Probably the name Radha has been borrowed by Nimbarka from the Sanskrit scripture *Dhvanyaloka* and *Suvasita Ratnakara*. The scripture *Sadukti Karnamrtam* by Sridhara Das was finished in

1205 A.D. No contemporary writing regarding worship of Radha-Krsna as propagated by Nimbarka has come to light so far. Vallabhacharya and Sri Chaitanya were contemporaries. Vallabhacharya was born in 1479 A.D. and lived up-to 1531 A.D. Sri Chaitanya took his birth in 1485 A.D. and passed away in 1533 A.D. Vallabhacharya had discourses with Chaitanya at Puri on the commentary of the Bhagavata. Vallabhacharya had also attempted to introduce the worship of the joint image of Radha and Krsna. The credit of popularizing the joint worship of Radha Krsna and the Radha *Bhakti* as the way to get Krsna goes to Jayadeva's *Gitagovinda*. Stories about saint Jayadeva personally carrying joint images of Radha Madhav to Vrindavan in the 12th Century AD and installing them there are just not true. (Souvenir on Jayadev-1968)

POETS MENTIONED IN THE GITAGOVINDA

While introducing his immortal work of *Gitagovinda*, the great poet Jayadeva invokes the attention of the lovers of poetry in the following verse :

*"Yadi Harismarane sarasam mano,
Yadi vilasakalasu kutuhalam
Madhura komalakantapadavalim,
Srunu tada Jayadeva Sarasvatim."*

(Gitagovind – 1st Canto-3)

"If your heart fills with sublime joy at the utterance of Lord Hari's name, if you take delight in poetry and artistic creations, endowed with soft, sweet, delicate and musical expressions of high poetical excellence, you are cordially invited to go through the verses of Jayadeva, which may be considered to have come out from the lips of Sarasvati, the goddess of music and learning."

In the following verses the poet appears to comment upon Umapatidhara, Sarana, Govardhana Acharya and Kaviraja Dhoyi, the king among the poets and on the poetic value of their works.

*"Vachah pallavayatyumapatidharah
Sandarvasuddhim giram,
Janite Jayadeva eva Saranah
slaghyo duruhadruteh
Srngarottarasat Prameya Rachanair-charya Govardhan,*

*Shardhi kopi na Bisrutah Srutidharo,
Dhoyi Kabiksmapatih."*

(Gitagovind- 1st Canto-4)

"The poet Umapatidhara composes very soft lyrics and has free flowing speech. But he does not know the use of appropriate words with depth of meaning, to influence the mood. Poet Saran renowned for subtle flowing sounds composes complicated lyrics with difficult words, which is very painful to decipher. Poet Gobardhan Acharya is unrivalled master in presenting erotic art and themes. Dhoyi famed as king of poets for his musical ear has the capacity to grasp others lyrics quickly and to present it with additions of his own words. Jayadeva devines the pure design of words and has the felicity of diction. As such, no poet can surpass Jayadeva."

The entire stanza appears to be an interpolation. It does not fit in the total text of the poem.

In the *Gitagovinda* there is no mention of these poets being under any common royal patronage. Given below are brief descriptions of the lives and achievements of these poets :-

UMAPATIDHARA

Umapatidhara was a minister of the Sena dynasty. Umapatidhara, who had composed the *Deopara Eulogy* of Vijaya Sena and

Umapatidhara referred to in the *Gita Govinda* may be one and the same person. This eulogy records the war between Vijaya Sena and Raghav Deva (A.D. 1156-1170), the Ganga emperor of Kalinga and contains at the end the name of Umapatidhara. It is quite probable that this eulogy might have been composed between (A.D. 1156-1158). The 7th, 23rd, 24th and 30th *slokas* of this eulogy have been mentioned in the '*Sadukti Karnamrtam*'. Another *sloka* of Umapatidhara resembling the 4th *sloka* of the copper plate inscription of Madhainagar has been quoted here. So it can be said that Umapatidhara was in the court of Laksmāna Sena. It has been described in the 5th chapter of the '*Prabandha Chintamani*' composed in A.D. 1304 that Umapatidhara, the minister of the Gauda king Laksmāna Sena was very wise and intelligent. While going to explain the *sloka*, "*Vachah pallavayati.....*" in his *Rasa Manjari*, a commentary on the *Gita Govinda*, Maha Mahopadhyaya Sankar Misra writes: "*Umapatidhara namna Laksmānasenamatyō vachah pallavayati vistarayati*" etc. So it can be accepted beyond any questioning that Umapatidhara was a minister in the court of Laksmāna Sena and he was closely associated with the Sena royal family from the reign of Vijaya Sena to that of Laksmāna Sena, about his literary talents in compositions there can be disputes though.

SARANA

There is only one *sloka* found in the *Sadukti Karnamrta* in praise of Sarana. No other writing on this poet has yet been discovered. There is also no authentic record on the native place of the poet and his date of birth. There is no evidence that he was a court poet of Laksmāna Sena. Inclusion of only one *sloka* in *Sadukti* cannot be an evidence of Saran being a Court poet of Laxmana Sena.

GOVARDHANA

In his *Aryasaptasati*, (Published in Chawkhamba Sanskrit Series) Govardhana Acharya speaks very high of the poetic talent of Sena king Pravara Sena of Vakataka clan, the famous writer of *Setubandha* or *Ravanabaho*, Acharya Dandi, in his famous treatise on poetics known as '*Kavyadarsa*' and his fiction '*Avanti Sundari Katha*' speaks very high of the poetic beauty of the *Setubandha* of Pravara Sena. The famous scholar of Maharashtra and the commentator of *Ananta Arya Saptasati* '*Byangartha Deepika*' supports this view when he writes:-

"Kumuda Vana Vadhoshchandrasyacha
Sodasa Kalah
Kalayitum Vaktum Kartum Va pakshe
Darsayitum Senakula
Tilaka Bhupatih Setukarta Pravarasena nama,
Raja, Purnamasi Pradosa Ekah Prabhu
Samarthah.
Nanya Ityar thah." (18)
(*Arya Saptasati* of Chowkhamba Publication)

This Pravar Sena was not a king of the Sena dynasty of the Vang.

The Malava king Arjunavarma Deva (A.D. 1211-1215) has quoted only one *sloka* from the *Arya Saptasati* in his *Amarusatakam* commentary. But Sridhara Dasa, the court poet of Laksmāna Sena, has not quoted even a single *sloka* from the *Arya Saptasati* in his *Sadukti Karnamrtam* composed in A.D. 1205. There might be a simple mention of the name of Govardhana. It is indeed strange that Sridhara Dasa was ignorant of such a renowned scholar and had simply heard of his name from the people.

In his *Arya Saptasati* Govardhana has expressed his gratitude to his two younger brothers Udayana and Balabhadra. Udayana Acharya was a great scholar of the then Utkala (Kalinga). He had composed the eulogy inscribed on the Sobhanesvara temple, located at Brahmin colony (Sasana) of Niali and Meghasvara temple of Bhubaneswar. He was the court poet of Brahmin feudatory Chief Vaidyanatha and latter graced the court of Svapnesvara Deva, the feudatory Chief of Bhubaneswar and brother-in-law of the Ganga emperor Raja Raja Deva (A.D. 1170-1190). In the stone inscription of Meghasvara temple at Bhubaneswar he has described in 11 *slokas* the glorious achievements of Chodaganga Deva, Raja Raja Deva and Aniyanka Bhima Deva. In the *History of Bengal*, published by the Dacca University it has been accepted that Govardhana, the writer of *Arya Saptasati* and Udayana are two brothers. Udayana was the first commentator of the *Gitagovinda*. This commentary 'Bhaba Bivavini' by name is rare to find. F. Keilhorn came across this commentary in a peasants' home in Madhya Pradesh in A.D. 1874 and carried research on it. Kaviraja Udayana had made a commentary on *Naisadhiya Charita* of Sriharsa and named it *Udayakari*. Govardhana Acharya stayed at Puri and had composed the *Govardhana Sataka* in praise of Lord Jagannath. In the book *Alankara Sekhara* written in A.D. 1563 by Kesava Misra, the court poet of Manikya Chandra, the king of Kotkangra, it is mentioned that Govardhana regarded Jayadeva as a poet of the royal court. It is not mentioned which royal court it was and also the basis of such conclusion.

KAVIRAJA DHOYI

Kaviraja Dhoyi had composed *Pavanadutam* in Sanskrit in imitation of the famous *Meghadutam* by Kalidas. It is said that by dint of his poetic skill he could secure a place in the court of Laxmana Sena.

Had Jayadeva been one of the court poets of Laksmana Sena he would never have looked down upon the poetic ability of the above mentioned poets nor would he have condemned the writings of his colleagues. Criticism of the court poets would mean insubordination to the king and was to be considered as a challenge to the king's authority as a result of which one could not expect to remain in his kingdom. So it is far from truth that Jayadeva was a poet in the court of Laksmana Sena. A poetic genius never goes unnoticed. Jayadeva was not unaware of the poetic talent of the poets mentioned in the *Geeta Govinda*. Had he been in the employment of Laksmana Sena, he would never dare to demean the position of other court poets.

Again this *sloka* of Jayadeva is a clear deviation from the established poetic tradition of that age. The great poets of India followed the principle enumerated in Kalidas's "*Athava Krutavagdva Bansemin Purvasurvish*". That is they sing the praise of the creations of their predecessors while going to highlight the poetic values of their own writings. But condemning the contemporary poets was unknown to Indian literature of that age. Having said, "*Srunu tada Jayadeva Sarasvatim*" in praise of his own poetic skill in this *sloka*, it is unbelievable that he goes to decry in the next *sloka* the five poets said to be belonging to Laksmana Sena's court. If at all they adorned the court of Laksman Sena how is it that Jayadeva did not even mention the name of Laksman Sena in the *Gitagovind*? The above five poets referred to in this *sloka* specialized in five different themes. As the *Gitagovind* of Jayadeva deals with love episode of Sri Radha and Sri Krishna, did he admit his own inferiority in composing poetry on love, if he meant that Govardhana Acharya was unrivalled in writing on love play?

In the second *sloka* that is '*Vachapallayati Umapatidhar*' Jayadeva claims to have expertise of *Sandharvasuddhi* which means clarity

and purity composition. In Sanskrit, scholars have explained the word *Sandharva* as *Sandorta Grantha*. This word has been derived from Sanskrit root *drub* which means sewing. So *Vak Sandarva* means two aspects – one is the word contained and the other is the depth of feelings expressed. So if *Sandarva* is taken to be a literary piece of musical verses, the sweetness and appropriateness of words used, the feelings they stood for, the intensity of thought, the style of expression, the manner and sequence of the ideas dealt with accompanied with rhyme, then rhythm and poetic diction come under its purview. Considering from this viewpoint let us now see how far this *sloka* itself maintains *Sandarva Suddhi*.

As discussed earlier, this *sloka* does not maintain the poetic tradition of paying regards to the earlier poets. On the other hand this *sloka* condemns the contemporary poets. Let us take into consideration the expression. "*Sarana Slaghya Durubadrute*" in this *sloka*. The commentators have almost explained this as *Sarana Nama Kalsih Duruhasya Duruha Kabyasya Drutidrute Rachane*. In a *sasthi tatpuruṣa* compound it was not the practice to use adjectives which are not as extraordinary as the first and second word of *tatpuruṣa* compound. It was not in use in languages like Oriya, Bengali and Hindi derived from Sanskrit, not to speak of Sanskrit grammar? So *Sandarva Suddhi* has not been maintained in these verses either in proper use of words or their underlying meaning. So it is difficult to say how this *sloka* found place in the original *Gitagovinda*. The commentators of latter times have of course explained these verses. But these appear to be interpolation.

The *Saduktikarnamrtam* is only a collection of extracts from the works of poets very familiar among the then people. The court poet Sridhara Das of Laksmāna Sena was the publisher of this literary collection. It is learnt from *Dana Sagara* composed by Balala Sena,

father of Laksmāna Sena, that in the *Saka* era A.D. 1091 or A.D. 1109 the editing of *Saduktikarnamrtam* was started and completed in the 17th national year of Laksmāna Sena. Balala Sena had taken up composing a scripture entitled *Adbhuta Sagara by name in the Saka* Era 1090 or A.D. 1168 which was completed after Laksmāna Sena has ascended the throne. But there is historical controversy in regard to the date of his coronation to the throne. In the opinion of the compiler of *Visvakosa* he had ascended the throne in A.D. 1199 and having been vanquished by the Muslim invaders, fled away. Some other say that he had ascended the throne in the *Saka* Era 1090 or A.D. 1169. This is more probable. Again some others are of opinion that having ascended the throne during A.D. 1178-84 he ruled till A.D. 1204-05. Whatever it might be, the compilation of the *Saduktikarnamrtam* had begun in the reign of the king of Balala Sena. This collection has been divided into 5 *pravahas* (streams). From among them in the 59th *Bichi* (wave) of the *Deva Pravaha* the 4th *sloka* reproduces the 78th *sloka* of the *Gitagovinda* reading '*Jayasri Vinyastairma Hita iva Mandarakusumaih*' etc. which is the concluding stanza of the 11th canto. In the *Seks Pravaha* the 80th *sloka* of the 12th canto of the *Gitagovinda* constitutes the 4th stanza of the 132nd *Bichi* (wave) which begins with, '*Pratyulah Pulankurena Nibursehe Nimesena cha*'. The 43rd concluding *sloka* of the 6th canto of the *Gitagovinda*. "*Angesvabharanam, karsti Bahusah Patrepi / Sancharini*", etc. constitutes the 4th stanza of 37th *Bichi*. Again the 81st *sloka* of the *Gitagovinda* beginning with "*Manauka Rati Keli Saukularana Rambhe Jaya Sahasa*" etc. forms the 4th stanza of the 134th *Bichi*. The 83rd *sloka* of the *Gitagovinda* "*Tasyati Patala Paujankitambar Nidrakasaya Drusan*" is reproduced as the 5th stanza of 137th *Bichi*.

From the above it is learnt that in the very first stream of *Saduktikarnamrtam* the last *sloka* of the 11th canto of the *Gitagovinda*

containing 12 cantos has been quoted. So it is sure that this has been reproduced in the compilation of *Saduktikarnamrtam* which was started in the reign of Balala Sena. It is therefore clear that the *Gitagovinda* had already gained popularity and admiration before the reign of Balala Sena and its composition had also been completed by that time. That Jayadeva had composed the *Gitagovinda* during the reign of Laksmana Sena is therefore, not based on truth.

There are 72 *slokas* in all in the *Gitagovinda*. The verses "*Jayasri Vinyastairmahite iva Mandara Kusumait*" etc. quoted in the *Saduktikarnamrtam* as *slokas* from the *Gitagovinda* are considered to be interpolations. Many commentators have not accepted the *sloka* as it is none of the 72 *slokas* in the original text of the *Gitagovinda*. It has been discussed elsewhere how the interpolated verses mingled with the royal edition of the *Gitagovinda* have found a place in the original text. It has to be ascertained first when these interpolated *slokas* were composed and how these found a place in the *Gitagovinda*. The interpolated *slokas* with the four original *slokas* of the *Gitagovinda* were included in the *Saduktikarnamrtam* much later. Had Jayadeva been the court poet of Laksmana Sena and a contemporary of Sridhar Das, the compiler of the *Saduktikarnamrtam*, the above *slokas* would never been condemned by the commentators of latter times.

Again the question that comes up next for consideration is that in the same *Saduktikarnamrtam* some *slokas* later said to be composed by Jayadeva in praise of Laksmana Sena have been included. Among them the oft-quoted *sloka* is :

*"Laksmi Keli Bhuyangajangama hare Sankalp
Sankalpa Kalpadruma*

*Sreyah Sadhka Sanga Sangara kala Gangeya Vangapriya,
Gaudendra Pratiraja Rajaka Savalankara,*

*Karnarpita
Pratyathah Ksitipala Palaka satan
drustoshi tustabahm"*

(Odishar Kavi Jayadev-Oriya P. 45)

The book does not mention this to be composed by Jayadeva, but some later scholars have said so. This *sloka* is not there in any edition of Gita Govinda.

This means : 'O that movable deity of Hari, Laksmi's Consort, O thou wish-fulfilling tree of the supplicants, O symbol of bliss and happiness, O invincible warrior like Bhishma, O mighty one, O beloved of the people of Vanga, O king of the kingdom Gauda, O jewel of the crowned feudatory princes, O benevolent Lord, we are blessed indeed at the sight of your 'Majesty'.

A. Jayadeva instead of singing in praise of any royal power, devoted his life to sing the glory of Lord Jagannath, the Lord of the universe. It is not that easy to speak contemptuously of poets like Umapathidhara and Dhoyi enlisted as Court poets under royal patronage. It is quite impossible that such a dauntless poet and a staunch devotee of Lord Jagannatha like Jayadeva stooped so low as to compose the above *sloka* glorifying an earthly king. Sridhara Das could not dare to have quoted from Jayadeva's *Gitagovinda* in his *Saduktikarnamrutam*, when his book contained such a derogatory verse on the four other poets, if at all either these four or Jayadeva belonged, to the court of Laxmana Sena. So Jayadeva was both in geographic and periodic sense not at all a contemporary of the poets he did not appreciate and in any case he was at least not a court poet of Laxmana sena where Sridhara Dasa was writing 'Sadukti Karnamruta'.

B. Hundreds of poets and scholars used to visit the royal court with eulogical *slokas* in honour of the king with a view to obtaining

gifts and rewards. A new comer appearing suddenly in the royal court with a eulogical sloka for the pleasure of the king can never expect to be enlisted as a poet or a scholar in the court of that king. In the above *sloka* it has not been mentioned as to which of the kings of Bengal (Vangapriya Gaudendra) has been honoured and glorified. So it is not understood as to how Jayadeva was identified as the court poet of Laksmāna Sena or as the author of this sloka.

C. If at all this *sloka* was composed in the 12th century A.D. it might very well have been a eulogy glorifying a Ganga king. If (*ra*) is substituted in place of the word (*va*) in the word '*Vangapriya*' of the sloka it will be '*Rangapriya*'. If '*ga*' is substituted it becomes Gangapriya meaning thereby that the King of Bengal was dear to the kings of Ganga dynasty. Gangeya cannot be Gangapriya because nobody states the obvious. It is most probably Rangapriya, lover of performing arts. Rangapriya standing for lover of Drama. Probably the word '*Gangeya*' might have been derived from the Ganga dynasty and refers to Ganga emperors. It is not unknown to anybody that the Ganga emperors of Kalinga bore the title '*Gaudesvara*' before their names. Even now the Gajapati Kings of Orissa till today bear that dignifying title. This title along with others are '*Vira Sri Gajapati Gaudesvara Navakoti Karnatotkala Kalavargesvara Viradhi Viravara*' etc. These titles along with the name of particular Gajapati king and his reign year are incorporated in the horoscope of every Oriya child.

In hundreds of eulogies singing the praise of kings nowhere else has it been found that any king has accepted such titles as '*Kalingapriya*', '*Karnatapriya*', '*Vangapriya*' etc. coined after the name of his own country. It was either Rangapriya or Gangapriya. By substituting '*va*' in place of '*ra*' or '*ga*', attempts have been made to assign the eulogy actually composed in honour of the Ganga emperor to Laksmāna Sena under the authorship of Jayadeva. So it

can be firmly established that Jayadeva the poet of the *Gita Govinda* was not the writer of this eulogy.

D. Chand Baradai (Chandrakabi) in his work *Pruthviraj Raso* written in old Rajasthani language has followed the foot prints of eight poets of whom Jayadeva has been accepted as the 8th poet.

*"Kabi Kirtti Bhakti Sudikkhi
Ninaiki Uchasthi Kabichandra Bhakkhi
Jayadeva Athatham Kabi Kabirayam
Jinaem Kebalam Kirtti Govinda Gayam"*

Chand Baradai was the contemporary of the last Hindu King of Delhi, Pruthiviraj (A.D. 1169-1192) of Chauhan dynasty. Many important and interesting events of the reign of Pruthiviraj have been recorded in his *Raso*. Here salutations have been paid to the ten incarnations of the Lord in imitation of the *Gitagovinda*. Chand Baradai was the contemporary of Laksmāna Sena, the king of Gauda and Sridhara Das, compiler of the *Saduktikarnamrtam*. So it goes without saying that in the distant Rajasthan regions the *Gitagovinda* had already earned popularity and admiration before Chand Baradai offered his salutations to Jayadeva. Much before the composition of *Pruthiviraj Raso*, *Gitagovinda* was familiar among the people and it is sure that it must have been completed long before the *Raso*. Therefore it is not at all possible to treat Jayadeva as a contemporary either of Laksmāna Sena, Sridhara Dasa or Pruthviraj Chowhan.

The main reason of the popularity of the *Gitagovinda* in the distant Rajasthan regions centers around Puri, the abode of Lord Jagannath. It may be that the pilgrims coming to Puri for a visit of Lord Jagannath must have been fascinated by the charming melody of the *Gitagovinda*, sung before the Lord in Srimandir as an indispensable item of daily worship and might have carried in

memory as well as in manuscripts its enchanting eloquence to the distant corners of Rajasthan. This is certain that after the introduction of the singing of the *Gitagovinda* in the ritualistic services of Lord Jagannath, it spread like wild fire to every nook and corner of India.

It has been described in the *Pruthviraj Raso* that Sri Vijaya Pala during his campaign to the Deccan had arrived in Orissa and received the hospitality of Mukunda Deva, the Gajapati King of Soma dynasty and devotee of Lord Jagannath. There is also mention of the marriage of the eldest son of Vijaya Pala's daughter with the daughter of Mukunda Deva. It is probable that Chand Baradai (Chandrakabi) visited Lord Jagannath and might have been inspired on hearing the sweet verses of the *Gitagovinda* sung before the Lord in Srimandir.

E In the middle of the 12th century A.D. an anthology compiled by Vidyadhara Pandit named *Subhasita Ratnakosa* includes in it two *slokas* written by one Jayadeva by name. The 1567th *sloka* of this anthology has been repeated in the *Saduktikarnamrtam* as its 1538th *sloka*. Jayadeva the poet of the *Gitagovinda* and Jayadeva of *Subhasita Ratnakosa* are not one and the same person.

F In the preface of the text *Saktimuktavali* composed by Jahrana in A.D. 1275, it has been mentioned that the dramatist of *Prasanna Raghavi* had composed the *sloka Laksmikali Bhujanga* etc. in praise of the king Laksmana Sena of Bengal.

SK. SUBHODAYA

According to the scripture *Sheikh Subhodaya*, the Sheikh belonged to the kingdom of Attavi. While proceeding to the east on his mission to preach Islam he entered the kingdom of Vang. The Sheikh possessed many supernatural powers. He could go wherever he

liked putting on the enchanted sandals. He built his *asrama* close to the palace of Laksmana Sena. Knowing the motive of the Sheikh and apprehending danger Umapatidhara, the minister of Laksmana Sena tried to poison him to death. But Sheikh could save himself by reading *Namaj* in a thundering voice. It was reported that the Sheikh had saved the life of a washerman from the attack of three tigers. He could also save through his magic powers three ships of a merchant named Prabhakar on the point of sinking in the sea. One Kumardutta, the brother-in-law of Laksmana Sena, having entered into a rich merchant's house molested his young wife Madhavi. So the merchant and his wife complained before the king. But the queen advocated her brother's cause and beat Madhavi clutching her lock of hair. But Jagatguru Govardhanacharya who happened to be present there scolded the king and threatened to curse him. Out of anger he was about to leave the place with his staff and *kamandalu* (water pot of an ascetic), but the king lay prostrate at his feet and pacified him. The Sheikh had brought in this compromise. At the machinations of Umapatidhara four persons went in disguise to the Sheikh for causing him an injury. But they had to lose their eyesight. After a lot of entreats the Sheikh had withdrawn the curse and they got back their eyesight. These obviously cannot be believed to be historically correct incidents.

Once a musician named Budhan Misra had come to the royal court of Laksmana Sena. As he was an adept in the art of music, Kapilesvara Deva, the Gajapati emperor of Utkal had granted him the title of *Sadachandra Gaja Jayapatra*. When he sang in the *Patta Manjari* Raga all the leaves of the pipal tree close to the Durbar fell down. All praised Budhan Misra very highly. Padmavati, Jayadeva's wife, while going to the Ganges for a bath heard the musical sound and appearing at the royal court demanded of the king that no letter of commendation should be given to anybody unless he excels her

and her husband in music. The Seikh who was present there requested Padmavati to sing. On his request Padmavati sang in *Gandhara* tune so sweetly that all the boats sailing in the Ganges came ashore. All were amazed to see the boats behaving like animate creatures. The Seikh asked Budhan Misra to face a competition with Padmavati. But as Budhan did not agree for a competition with a woman the Seikh proposed to summon Jayadeva to the royal court. On his arrival Jayadeva asked Budhan Misra to make new leaves sprout up on the pipal tree by his musical talent. But as Budhan Misra declined Jayadeva sang in *Vasanta Raga* and new leaves shot forth on the pipal tree making it as green as before. Jayadeva won the contest. At the advice of the Seikh, Budhan Misra was given only some minor presents. The story reveals many extraordinary tricks of the Seikh, his mission to construct mosques and preach Islam and his achievements in settling up differences in royal courts. One need not examine such theological magic stories to make or refuse a point.

If we examine the truth in the above Durbar story, it will appear to be a fabricated one for the following reasons:-

A. Kapilesvara Deva, the Gajapati king of Utkal, ruled from A.D. 1435-1467 that is more than 200 years after the reign of Laksmana Sena. So the question arises as to how Gajapati Kapilesvara Deva granted the testimonial 'Sada Chandra Gaja Jayapatra' to a scholar of 12th century A.D.? The story is obviously written well after 16th century and the author did not have the slightest sense of history, putting Laksmana Sena of 12th century A.D. and Kapiledra Deva of 15th century together.

B. Laksmana Sena was an orthodox Hindu king who was always opposed to Muslim rule and had to flee away in A.D. 1205

having been defeated in a surprise raid by an Afghan Commander. It is not understood how he was believed to be a patron to the spread of Islam or had accepted the seikh as an advisor.

C. No where it has been mentioned that the couple Jayadeva and his wife Padmavati had adorned the court of Laksman Sena. Had the superiority of Padmavati and her husband in music known to the king or the Seikh, there was hardly any necessity for Padmavati to claim and prove her proficiency in the royal court. Again it is absurd to believe that Padmavati, a conservative Brahmin lady of high culture and musical proficiency intruded upon the royal court in a challenging manner when on her way to the river Ganges for bath. One cannot imagine that a lady could be so advanced in the 13th century A.D. of medieval India.

D. Then another character Govardhana Acharya appears in the story as a travelling mendicant and not as a court poet as claimed later.

It can be emphatically said that the scripture *Sheikh Subhodaya* is not based on any historical truth. The historian Dr. Sukumar Sena, while commenting on this story has said :

"It indicates that Jayadeva did not originally belong to the court of Laksmana Sena and that he first came there as an outsider."

(*Sheikh Subhodaya* of Halayudh Misra – Edited by Sukumar Sen and published by Asiatic Society, Calcutta – 1963). Sheikh Subhodaya cannot have any claim to historic authenticity. It was written, if at all by Halayudha Mishra, only to describe the superiority of a Muslim saint over Hindu Pundits and Kings. Such a Seikh most probably did not exist and if at all he existed his achievements were either imaginary or highly exaggerated.

On the court poets of Laksmāna Sena, there is another issue which needs a discussion.

In the '*Birbhum Record*' by Harekrushna Mukhopadhya reference has been made to a stone inscription supporting the so called fact that Jayadeva was the court poet of Laksmāna Sena, which is reported to have been seen by Sri Rupa and Sri Sanātana Gosvami of Sri Dham Brundabana in the council chamber of Laksmāna Sena. The *sloka* reads as follows :

"Govardhanascha Sarano Jayadeva Umapati
Kavirajascha Ratnani Panchaite Laksmānasya cha"

This means – Govardhana, Sarana, Jayadeva, Umapati and Kaviraja were the five gems in the court of Laksmāna Sena.

Nowhere in their writings Sri Rupa and Sri Sanātana had mentioned about this stone inscription. It is strange how the compiler of the *Birabhum Records* could trace out the existence of such a stone inscription. Again the two Goswamis lived after 400 years of the reign of Laksmāna Sena. After the conquest of the kingdom of Laksmāna Sena and the destruction of the Capital town by the Muslim Commander Muhammed-e-Bakhtyar, the city of Nadia was completely desolated. In the book *Tabakat-e-Nasiri* there is mention of this in A.D. 1260.

"After Muhammed-e-Bakhtyar possessed that territory (Rai Laksmāna's) he left the city of Nadiā in desolation". On the foot notes of that page this has been mentioned: "Muhammed-e-Bakhtyar destroyed Nadiā and leaving it in desolation passed onwards." (*Tabakat-e-Nasiri*- translated by Raverty, p. 550 & Sri Jayadeva Gitagovind P. 233)".

In such circumstances it is beyond one's conception as to how Rupa and Sanātana could come across the above stone inscription at the entrance of the royal palace of Laksmāna Sena. None of the old Vaishnava scriptures mentioned about it. It could be that Harekrushna Mukhopadhya himself was the composer of this *sloka* and the architect of this stone inscription, if it ever existed.

Sir William Jones, a judge in the then Supreme Court in Calcutta, the founder of the Asiatic Society in Calcutta and a great Sanskrit scholar had stayed in India in the last two decades of the 18th Century. He had published an essay named '*On the Musical Modes of the Hindus*' in the magazine named "*The Asiatic Researches*" in 1799. In order to ascertain the modes and rhythm of the songs of the *Gita Govinda*, he had discussed with the scholars and musicians of Kashmir, Nepal and other regions of the then India. They told him that such old modes and rhythms were not prevalent in their regions. Further they advised him to contact persons in south India as Jayadeva was born in the southern regions meaning south of Calcutta. Sir William had observed that many people believed that Jayadeva was born in Kalinga. Again some others are of opinion that Jayadeva belonged to Burdhaman area of the then Bengal.

In "*On the Musical Modes of the Hindus*" written in 1784 and since then much enlarged, revised and published in 1799 by the *Asiatic Researches* – Vol. III (p.83-84), Sir William Jones writes :

"Although the Sanskrit books have preserved the theory of such musical compositions the practice of it seems almost wholly left (as all the Pandits and Rajas confess) in Gour and Magdha or the province of Bengal and Bihar. When I first read the songs of Jayadeva who has prefixed to each of them the name of the mode,

in which it was anciently sung, I had hope of procuring the original music, but the Pandits of south referred me to those of the west and the Brahmins of the west would have sent me to those of the south, while they, I mean those of Nepal and Kasmir declared that the notes to the *Gitagovinda* must exist in one of the southern provinces, where the poet was born."

In the *Asiatic Researches* Vol- III published in 1799 there is an essay on *Gitagovinda* or songs of Jayadeva (pp. 180-207) which contains the following as its preface:

"The loves of Krishna and Radha X X X is the subject of little pastoral drama entitled *Gitagovinda*, it was the work of Jayadeva who flourished, it is said before Kalidasa, and was born at Kenduli, which many believe to be in Kalinga, but there is a town of similar name in Burdwan, the natives of it insist that the finest lyrical poet of India was their countryman and celebrate in honour of him an annual jubilee, passing a whole night in representing his drama and singing his beautiful songs."

(Preface to the *Gitagovinda* translated by Sir William Jones and published by Upendralal Das, Calcutta in 1894).

In A.D. 1563 Kesav Misra, the court poet of king Manik Chandra of kingdom of Kotkaugra, has quoted a *sloka* of Govardhana in his

'*Sloka Alankara Sekhara*'. From this it is learnt that Jayadeva was the crown of all other poets and scholars adorning the court of the king of Utkala. The *sloka* reads as follows :

"Prak pratyak pruthivibhruto Prakhyata sankhyabata

Ahnayadbhut tark karkasataya Bichhidya Bidyamadam

Ye ke-pyutkala Bhupato tabasabha Sambhabitah Panditah

Patram Sri Jayadeva Pandit Kavi Stannruddhi Binyasyati"

(*Odisar Kavi Jayadev-Oriya* – P.38)

It means – "O king of Utkala, of all the scholars of your court who command great respect and admiration by crushing the pride of all other scholars in the courts of the kings of the east and the west who indulge in putting forth dry and argumentative discourses, Jayadeva puts on the terminal of victory over them as the greatest poet."

Besides the above *sloka*, Kesava Misra in his *Alankar Sekhara* has quoted from Govardhana one *sloka* from each of the *Sabdalankara* (word-ornament) and *Arthalankara* (meaning ornament) sections and eight *sloka*s describing the beauty of women. Govardhana, the writer of *Alankara Sekhara* and Govardhana, the writer of *Aryasaptasati* are one and the same person.

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